Committee of Council on Education, Department of Science and Art.

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A HISTORICAL SKETCH OF THE CARTOONS OF RAFFAELLE AT HAMPTON COURT, AND DESCRIPTIVE NOTICES OF OTHER WORKS IN ni bolasses and THE SERIES OF PHOTOGRAPHS. Trees as ni novice



### · LONDON:

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April 1860.

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- 3. Franchi's Electrotypes.
- 4. Franchi's Casts in Fictile Ivory, and Plaster.
- 5. Brucciani's Casts in Plaster.
- 6. ARUNDEL SOCIETY'S PUBLICATIONS.

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1. To enable the public to derive the full advantage from the negatives which have been, or may hereafter be, made, officially, for the Department, from works of art in Foreign Museums and in other collections which cannot be photographed by private agency, the Committee of Council on Education has caused an office for the sale of photographic impressions from such negatives to be established at the South Kensington Museum. Photographic negatives made by order of the Trustees of the British Museum, and for the War and other Government Offices will also be sold. The following tariff of price for "positive" impressions has been sanctioned by the Committee of Council on Education :-

### FOR UNMOUNTED IMPRESSIONS.

A single impression, the dimensions of which	S.	d.
contain less than 40 square inches, e.g. 5 × 7 inches, or 4 × 8 inches	0	5
40 square inches and under 60	. 0	71
80 -	- 0	10
80 ,, ,, 100	4200	01

And so on, adding  $2\frac{1}{2}d$ , for every 20 square inches or under, up to 500 square inches. For prices above 500 square inches, see the detailed list.

2. The Department does not charge itself with the mounting of impressions, as the public is able to do this for itself; but the agent will afford every information on the subject of mounting.

### PHOTOGRAPHS OF OBJECTS IN THE MUSEUM OF ART.

3. Artists, manufacturers, and the public generally, who may desire to have photographs of any special objects in the Museum of Ornamental Art, can order negatives of such objects at the rate of 3d. per square inch. Any size under 30 square inches will be charged as 30 square inches. One proof of the negative is included in the charge for the negative. The Department does not undertake to print any further impressions; but they may be ordered from Mr. Thurston Thompson, 7, Gordon Terrace, Kensington, W.

### PHOTOGRAPHS OF OBJECTS IN OTHER PUBLIC MUSEUMS, GALLERIES, &c.

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Personal applications must be made to Mr. George Wallis, Agent for the sale of Official Photographs and Reproductions, at the South Kensington Museum, in the Office at the entrance to the Museum; and all letters must be addressed to the Secretary of the Science and Art Department, South Kensington, London, W.

By Authority of the

Committee of Council on Education.

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### HISTORICAL NOTICE.

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THE term "Cartoon" is derived from the French—carton, paper and was originally applied to large drawings in chalk, tempera, &c., executed on paper by artists, as studies before painting in fresco, or as guides for the execution of tapestry. In modern times, the term has been used to designate all large studies for works of this kind, whether on paper, canvas, or other suitable material.

The famous series of which the cartoons at Hampton Court formed a part, were designed by Raffaelle da Urbino, according to a commission from Pope Leo X., about 1512-13. They were to serve as models for tapestry hangings intended to decorate the presbytery, in the Pope's chapel of the Vatican. This building, now known as the Sistine Chapel, was erected by Sixtus IV. in 1473, and some of the greatest painters in Italy had already been employed in its decoration; the ceiling having been painted by Michael Angelo in 1509-10: many years afterwards he added his great fresco of the Last Judgment.

The subjects, 10 in number, selected for the tapestries, were—

- 1. The Miraculous Draught of Fishes.
- 2. Christ's Charge to Peter.
- 3. The Stoning of St. Stephen.
- 4. St. Peter and St. John at the Beautiful Gate of the Temple.
- 5. The Death of Ananias.
- 6. Conversion of St. Paul.
- 7. Elymas the Sorcerer struck with Blindness.
- 8. The Sacrifice at Lystra.
- 9. St. Paul preaching at Athens.
- 10. Paul and Silas in Prison at Philippi.

To these another commission was afterwards added in 1514, making eleven works. This last was intended as a decoration for the high altar, the subject being—

The Coronation of the Virgin.

The whole of the works probably date from about 1513 to the middle of 1516.

At this period Raffaelle must have been in the full possession of his wonderful inventive and executive powers; for although the cartoons were mainly executed by his more eminent pupils, yet they bear unmistakeable evidence of constant attention on the part of the great master himself. Indeed, when it is considered that in these works he was brought into direct competition with Michael Angelo, it may well be supposed that all his powers would be exerted to make them worthy of their destination. One cartoon (the Miraculous Draught of Fishes) is said to have been in great part executed by Raffaelle, as an example of the manner in which he wished the whole to be done.

The designs are painted on paper in tempera, or distemper colour, a light brown being used in the first instance to lay in the subject, the local colours afterwards broadly painted, and the lights and deeper shadows touched in with a full body of colour.

Sebastian Penni and Giulio Romano are supposed to be the two pupils of Raffaelle to whom the chief portion of the work was confided.

When completed, the cartoons were sent to Arras, in the Netherlands, where, under the superintendence of Raffaelle's pupil, Bernard Van Orley, a Flemish artist who had returned to his native country, the tapestries were executed. Michael Coxis, another pupil of Raffaelle, is said to have assisted. The work must have proceeded with great rapidity, as the tapestries were hung in their appointed places in the Sistine Chapel on St. Stephen's Day, 26th December 1519.

Raffaelle lived but a few months after he had the satisfaction of seeing these noble works used for the purposes for which they were intended. He died on 6th April 1520, in his 38th year.

At the pillage of Rome by the army of the Emperor Charles V., in 1527, the tapestries were taken away; but ultimately they were restored to Pope Julius III., in 1553, by the Constable Anne de Montmorency, who had caused them to be properly repaired. In 1798 they, with other tapestries, were removed on the taking of Rome by the French, and fell into the hands of some Jew dealers, by whom one piece, belonging to another series, was burnt for the purpose of extracting the gold used in the manufacture of the thread.

The amount of the precious metal obtained by this process not being satisfactory, the tapestries were sold at Genoa for 1,300 scudi, and repurchased in 1808 by Pope Pius VII. In 1814, they were hung up in the upper apartments of the Vatican.

The cartoons also went through various vicissitudes. After the tapestries had been executed from them at Arras, and several copies of the whole series produced—one piece was presented to Henry VIII.
—the original paintings appear to have been neglected, and the fate of four of them is consequently unknown. These were—

The Stoning of St. Stephen. The Conversion of St. Paul.

Paul and Silas in Prison at Philippi.

The Coronation of the Virgin.

In 1630, Rubens, being in England, called the attention of Charles I. to the seven remaining at Arras, and they were ultimately purchased by the king; they are said, however, not to have been hung up during his reign. After the death of Charles, Cromwell caused them to be purchased for the nation for 300l., that being the price at which they were valued as part of the king's pictures, &c. The discernment of the Protector, in causing such works to be specially reserved for the country, at the dispersion of the Royal collection, is perhaps the more remarkable, as at that period they were little appreciated in comparison with other works of art,—Andrea Mantegna's "Triumphs of Cæsar" having been valued at just ten times the amount of Raffaelle's cartoons.

In the reign of Charles II., Barillon, the French ambassador, made an effort to obtain them by purchase for Louis XIV., and the pecuniary embarrassments of the English king nearly induced him to sell them; but Lord Danby succeeded in preventing such a sacrifice. It was not until the reign of William III. that they were hung up. This monarch ordered Sir Christopher Wren to build a special room for them at Hampton Court Palace, which is the room or gallery they now occupy.

Owing to the fragile nature of the material on which the cartoons were executed, they have sustained considerable injury; and, considering the rude treatment to which they were subjected, their present state is rather a matter of congratulation than otherwise. At Arras the tapestry weavers cut them into long pieces, and pricked the outlines with needles; and when Charles II. took them to Mortlake for the purpose of having new tapestries worked from them, the same process was again gone through.

In the reign of William III. they were stretched on canvas, and restored by William Cooke. In 1764 they were taken to Bucking-

ham House; thence, in 1787, to Windsor; and from Windsor Castle to Frogmore. Being returned to Windsor, they were taken from room to room until 1814, when the works of art at Windsor Castle underwent a revision by order of the Prince Regent. They were finally deposited at Hampton Court in the place provided for them, as already stated, by order of William III.

The Carroons of Raffaelle at Hampton Court. Photographed for the Science and Art Department of the Committee of Privy Council on Education. Negatives taken by Mr. C. Thurston Thompson. On sale to the public in the Photograph and Reproductions Rooms, South Kensington Museum, London.

6 8. 63 0 Sacrifice Lystra. Price. 63 00 The at I Rota-tion No. 704 Peter and John at the Beautiful Gate of the Temple. Price. 0 Rota-tion No. 210 Sorcerer struck with Blindness Price. Elymas the 10 8. 604 Jo The Death of Ananias. 208 701 715 aul preaching at Athens. Price. . 67 9 The Miraculous Paul p Draught of at A: Rota-tion No. 204 Price. 62 00 Rota-tion No. 904 713 Christ's Charge to Peter, Price. 8 5. 9 Rota-tion No. 869 169 202 712 219 Average Size. Inches. 48 by 30 31 by 21 23 by 15 20 15 by 11 Subjects. No. of Series. 3

Any of the above series, or any single subject of series 1, 2, or 3, will be forwarded on payment of the amount of price by a post-office order, payable at the Post Office, Brompton, Queen's Elms, W., to Mr. George Wallis, agent for the sale of official photographs and reproductions, Science and Art Departfor packing must be added to the cost and remitted, and \*sixpence for series No. 1, 2, or 3, or for any single photograph of these series, one shilling For prices of large studies of portions of the cartoons, see detailed list,

TABLE OF PRICES AS PER OFFICIAL TARIFF.

price at which they mere valued as pure of the hing's picture The discontant of the Protector, in causing such works modelly reserved for the country, at the dispersion of the Hoyal

were little appreciated in comparison with other works of ext\_-

### Studies from the Cartoons of Raffaelle at Hampton Court. Photographed by C. Thurston Thompson.

	JOHN THOMPSON.	
Rotation Number.	Description.	Price unmounted.
726	Study from "The Death of Ananias" -	1
727	Study from "The Death of Ananias"	
728	Study from "The Death of Ananias" - Study from "Pater and Ananias" -	0 3 111
	the Tom " Peter and John at the ' Roomtie 1 c	0 11 51
2729	Study from "Peter and John at the 'Beautiful Gate' of	0 4 2
1.20	Study (Head of Paul) from "Elymonth G	4 2
2730	Study (Head of Paul) from "Elymas the Sorcerer struck with Blindness."	0 4 2
101	Study from "Christ's Charge to Peter"  Study from "Christ's Charge to Peter"	0 3 9
2002	Study from "Ch.: " Cheff to Feter"	
733	Study from "Christ's Charge to Peter"	0
734	Study from "Christ's Charge to Peter" Study from "Peter and John at the 'Beautiful Gate' of	
	the Temple" Beautiful Catal	1 4
735 8	Study from "Peter and T.	0 3 111
	Study from "Peter and John at the 'Beautiful Gate' of the Temple.	. # 5
×736   S	tudy from "Potor 7 7	0 7 6
	study from "Peter and John at the 'Beautiful Gate' of the Temple."	# 5 -
737 S	tudy (Head of G. 7	0 4 2
2 2 2 1	tudy (Head of St. Paul), from "Paul preaching at	
738 S	tudy from "D	0 3 111
739 S	tudy from "Paul preaching at Athens"	0 0 0
740 S	tudy from "Paul preaching at Athens" tudy (Christ) from "The Mail	0 4 41
741 S	tudy (Christ) from "The Miraculous Draught"	0 4 2
4742 S	cudy (Peter) from "The Miraculous Draught" rudy (Peter) from "The Miraculous Draught"	0 3 111
743 St	Sudy from "Elymas the Sorcerer struck with Blindness"  Recognition of the Miraculous Draught "  Recognition of the Miraculous Draught"  Recognition of the Miraculous Draught "  Recognition of the Miraculous Draught"	0 4 2
1 00	Beautiful Gate' of the Temple."	0 4 41
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746 St	ndy from "Paul preaching at Athens"	4 2
The state of the s	III V Irom " The D	
748 Stu	ady from "The Death of Ananias" 0	32
1140 Stu	dy (Sergius Paulus) from "Flymon" - 0	7.77
749 Stu	trick with Di: 1	3 111 -
L'U	UV BOYC of the At.	4 2
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otuc	ly from " Part	4 7
765 Stud	ly from "Flymag the G at Athens"	$3  6\frac{1}{2}$
		4 2
Tire of	complete series 7l. 1s. $10\frac{1}{2}d$ ., unmounted.	4 2

### PHOTOGRAPHS from ORIGINAL DRAWINGS by RAFFAELLE, in the MUSEUM of the LOUVRE, PARIS.

Rotation Number.	Description.	Price unmounted.
1	The original drawing for the picture of "Saint Catherine of Alexandria," now in the National Gallery.	£ s. d. 0 1 3
2	from the cartoon at Hampton Court	0 1 3
3	Jamin's Saek."	0 0 10
4	The passage of the Red Sea. In the Loggie of the Vatican.	$0 \ 1 \ 0\frac{1}{2}$
5	Moses receiving the Tables on Mount Sinai. In the Loggie of the Vatican.	$0  1  0\frac{1}{2}$
01.0	The Virgin and the three Marys lamenting over the body of Christ, accompanied by St. John and St. Joseph of Arimathea. A highly finished pen drawing, partly tisted	0 0 10
7	The Salutation of the Virgin Mary. The outline of this beautiful drawing has been pierced with pin-holes for	0 1 01
. 8	the purpose of either painting or engraving from it.  A fine study from a Male Model. Apparently for the figure of Christ in the "Charge to Peter."	$0 \ 1 \ 0\frac{1}{2}$
10	A pen sketch of a sitting figure of a Saint, with his left hand resting on a book.  A study in the pude of two forms for the CE.	0 0 5
11	A study in the nude of two figures for the "Transfiguration." These figures are draped in the painting.  The Head of the first Avenging Angel in the "Heliodorus driven from the "Heliodorus driven fr	0 0 10
12	The Head of the second Avenging Angel in the "Helio	$\begin{array}{c ccccccccccccccccccccccccccccccccccc$
13	A pen sketch of a Group representing Pone Julius the	$\begin{array}{cccccccccccccccccccccccccccccccccccc$
3.13 111	He is surrounded by numerous attendants, and among them a Cardinal riding on a mule. This is a study for	Jayo II
1 6	part of the "Heliodorous driven from the Temple," but differs considerably from the group finally adopted by Raffaelle.	
14	A fine Drawing of the "Repulse of Attila." The group of the Pope and his attendants in the middle distance, was brought into the foreground in the painting.	$0  1  0\frac{1}{2}$
15	from this grand composition was, after the death of Raffaelle, painted by Giulio Roman.	0 0 10
16	A number of detail Studies for the figure of Bramante in the "Dispute of the Sacrament"	0 0 10
17	A Portrait in pen and ink of a Female. Apparently the model used by Raffaelle for his Madonnas.	0 0 71
19 20	A Study of a young Female, her left arm elevated A Study of a Male Head A fine Study for the "History of Psyche"	$\begin{array}{cccccccccccccccccccccccccccccccccccc$
21	Pen and ink Studies of Mercury, and two other figures, and of a boy blowing a horn, a goat standing behind him. In the style of the antique.	$\begin{array}{ccccc} 0 & 1 & 0\frac{1}{2} \\ 0 & 1 & 0\frac{1}{2} \end{array}$
22	Pen and ink Studies of Venus Victrix and Cupid, and another of Hygieia. In the style of the antique.  Pen sketches for the figure of Saint John the Baptist	$0 \ 1 \ 0\frac{1}{2}$

Rotation Number	Donou Living	N 632333	Price	
24	A pen drawing of a Group of figures in the nude, attack-	£	<b>公司共同</b> (2)	
	ing a Fortineation.	0	1	3
25	A fine tinted drawing of the Virgin and Child seated in	0	0	73
.8.	an open Landscape. With huldings in the distant	1	U	75
26	A Highly-Indished pen drawing of the Vincin and Chilt	0	Ó	5
8 1	Dotte are looking this a book that the Vincin 1-11.			"
	her right hand; the Child's hands are closed as in the act of praying.	194		
0 27	A sketch from Noture of a Mail			
	A sketch from Nature of a Mother and Child, the child slightly indicated.	0	0	71/2
28	Two Sketches—one of a Mother and Child, and the other			
	of the flead of an Old Wan	0	0	71
29	A pen sketch of a Mother and Child The head ac a	0		
	brother in profile: the position of the Child:	0	0	$7\frac{1}{2}$
	what similar to that in the nicture in the Dail			
30	A slight pen sketch of a Mother and Child—the upper	0	0 1	0
40 31		v	0 1	•
21	A highly-finished pen sketch of two Children, and part	0	Õ !	5
32				
10 1	Christ seated in Glory, with the Virgin Mary, St. John, and two others.	0	1 :	3
33				
4 0	Denunciation. Apelles having been falsely accused as a conspirator against Ptolemaus, composed a picture to	0	1 3	3
21-0	protous prince. I'lls drawing was made by D m 11		01	
	from Lucian's description of the picture.		74	
Price	of the complete series 11. 9s. $9\frac{1}{2}d$ ., unmounted.	PI		
-	Trest series it. 38. 920., unmounted.			
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\* Photographs from Original Drawings (Portraits of Persons at the Court of Henry VIII.), by Holbein. The originals in the Royal Collection, Windson Castle.

	The state of the s	
591	Wentworth -	
592	The Lady Audley	$1 \ 5\frac{1}{2}$
593	Charles Eliott, Knight - 0	1 01/2
1594	The Earl of Darbey - 0	1 01
595	The Lady Vanx	$1 0\frac{1}{2}$
596	William, Marquis of Northampton	$1 0\frac{1}{2}$
597	John Poines -	1 01
598	M. Souch	1 01
V599	The Lady Montegle . 0	$1 0\frac{1}{3}$
600	The Lord Vaux	0 10
601	William Sharington - 0	1 3
602	Phil. Melancthon	1 01
603	The Lady Marchioness of Dorset	1 01
604	Thomas, Earl of Surrey	1 3
605	N. Poines, Knight	1 04
606	The Lady Surry	1 01
607	The Duchess of Suffolk	1 01
5608	The Lady Meutas	1 0
609	The Lord Vanx	1 01
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\* The titles are printed as they appear on the photographs.

Rotation Number.	Description. To adjust a lo as	Price
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610	The Lady Parker	0 1 0
610	Phillip Hobbie, Knight	0 1 0
611	The Lady Henegham	0 1 0
612	Reskemeer, a Cornish gentleman	0 1 0
613	Prince Edward	0 1 0
614	Edward, Prince of Wales	0 1 0
616	Portrait, name unknown	0 1 0
	Portrait, name unknown	0 1 0
617	Portrait, name unknown	o i c
618	Portrait, name unknown	0 1 0
619	Portrait, name unknown	0 0 10
621	Portrait, name unknown	0 0 10
622	Portrait, name unknown	0 0 10
623	Portrait, name unknown	0 0 7
624	Portrait, name unknown	0 0 7
625	Portrait, name unknown	0 0 10
626	Portrait, name unknown	0 0 10
627	Portrait, name unknown	0 0 10
628	The Lady Borow	0 0 10
629	Thomas, Earl of Surrey	0 0 10
630	John Colet, Dean of St. Paul	0 0 10
631	Edward VI	0 0 10
632	Gawin Carew, Knight -	0 1 (
633	The Lady Hobbei	0 0 10
634	The Lady of Richmond	0 0 10
-635	The Lady Eliot	0 0 10
636	Thomas Howard, Earl of Surry	0 0
637	Thos. Strange, Knight	0 0 10
638	Sir George of Cornwall -	0 0 10
£639	N. Poines, Knight	0 0 10
640	Clinton -	- 0 0
-641	Anna Bollein, Queen	0 0 1
642	Francis Russell, Earl of Bedford	00
643	The Lady Ratclif	0 0 10
644	Thomas Parrie	0 0 10
645	Charles Winfield, Knight	0 0 10
.646	Portrait, name unknown	0 0 10
041	Brooke, Lord Cobham	- 0 1
648	Judge More, Sir Thomas More's Father	0 1
649	Sir Thomas More	0 1
.650	John More, Sir Thomas More's Son	0 1 1
651	Harry Guldeford, Knight	0 1 1
652	Waramus, Archbishop of Canterbury	0 2
653	Thomas Moor, Lord Chancellor	0 2
654	Sir John Godsalve	0 100
655	Portrait, name unknown	- 0 1
656	The Lady Lister	- 0 1
	e of the complete series 3l. 8s. 4d., unmounted.	

000 -

Photographs of a Series of Life-Size Portraits of the Tudor Family, executed for the Prince's Chamber in the New Palace at Westminster, by Richard Burchett, Head Master of the Central Training School of the Science and Art Department.

Number -		Authorities employed.	Price unmounted
661	Henry VII	A copy by Remée, from the	$\begin{array}{c ccccccccccccccccccccccccccccccccccc$
50 1		original by Holbein, de-	1 2
		stroyed in the fire at	1 2 2 2 2 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3
		Whitehall, and the bronze	Lat Land
		figure by Torrigiano on the tomb in Henry VII.'s	WI Beau
120		Chapel.	1 223
662	Elizabeth of York	A copy by Remée, from the	0 0 71
	(Queen of Henry	original by Holbein, de-	0 0 7½
	VII.)	stroyed by fire at White-	0204
		hall, and the bronze figure	1200
		by Torrigiano on his tomb	100
663	Prince Arthur (the eldes	in Henry VII.'s Chapel.	ot neat
	son of King Henry	1 - 11	0 0 7½
010	(III)	Court.	10 153.
4664	Katherine of Aragon -	A contemporary miniature	0 0 71
		half length, in the collec-	0 0 12
		tion of his Grace the Duke	ALL EGGS
665	Henry VIII	of Buccleuch.	17
	-	A Holbein from the Royal	0 0 71
0 0 7		collection at Windsor, and one from Hampton Court.	. VE   EGD5
666	Anne Boleyn -	A small contemporary pic-	0 0 71
17 0 0		ture, half length, painter	0 0 7½
0100		unknown, the property of	THE LINE
667	Jane Seymour	Sir John P. Boileau, Bart.	
000	ounc beymour -	A copy by Remée, from the	0 0 71
0		picture by Holbein de- stroyed by fire at White-	95 1 344
0 1 5		hall, a small Holbein in	
0 1 0		the collection of the So-	ul 1 810.
01 1 0		ciety of Antiquaries, and	
01-1 0		a picture in the collection	
1 10 11		of the Marquis of Ayles-	
668	Anne of Cleves	bury.	
1 5		An etching by Hollar, half length, apparently from a	0 0 71
0 1 0		miniature now in the pos-	
		session of Colonel Mevrick.	1 2 800,
	Arsingor's	which is very probably	
A. Control of the Con	the state of the s	the miniature painted by	
		Holbein for Henry VIII.	
		this miniature and one in	
		the collection of his Grace the Duke of Buccleuch.	
669	Katherine Howard -	A miniature of the time, in	0 0 71
		the collection of his Grace	0 0 7½
		the Duke of Buccleuch.	

Rotation Number.	Subject.	Authorities employed.	Price unmounted.
670	Katherine Parr -	A full-length life-size picture of the time, in the collec- tion of the Earl of Den- bigh.	$\begin{array}{c ccccccccccccccccccccccccccccccccccc$
671	Edward VI	A very fine Holbein, (three- quarter length,) from the Royal collection at Wind-	0 0 7½
<b>/672</b>	Queen Mary	sor. A very fine Lucas de Heere, small half length, in the collection of the Rev. He- neage Finch; and another fine De Heere, large half length, in the collection of	0 0 7½
673	Philip II. of Spain -	the Society of Antiquaries. A fine picture, half length, said to be by Titian, in the	0 0 71/2
674	Queen Elizabeth	collection of Earl Stanhope.  A small whole length, by Lucas de Heere, from Hampton Court.	0 0 71
675	Louis XII. of France -	A highly finished missal picture, the property of the Right Hon. H. Labouchere, M.P., and a figure in the collection of Count Veil-Castel.	0 0 1 2 w
<b>√676</b>	Princess Mary (the youngest daughter of King Henry VII., first married to Louis XII. of France, and afterwards to Charles Brandon,	A contemporary picture, painter unknown, in the collection of his Grace the Duke of Bedford.	0 0 7 3
677	Duke of Suffolk). Charles Brandon, Duke of Suffolk.	A contemporary picture, painter unknown, in the collection of his Grace the	0 0 71
678	The Marchioness of Dorset (daughter of the Princess Mary and the Duke of Suffolk, and mother of Lady Jane Grey).	Duke of Bedford.  A very fine picture by Lucas de Heere, in the possession of the Rev. Heneage Finch.	0 0 7½
679	Lady Jane Grey	A picture in the collection of Earl Spencer, and another portrait engraved	0 0 71
		in Lodge's portraits.  From a picture in the possession of Col. North, M.P.	0 0 71
681	James IV. of Scotland Princess Margaret (the eldest daughter of King Henry VII., and wife of James IV. of Scotland).	Several scarce old engravings A picture in the collection of the Marquis of Lo- thian.	0 0 7½ 0 0 7½

Rotation Number.	Subject.	Authorities employed.	Price unmounted.
683 684 685 686	Douglas, Earl of Angus  James V. of Scotland -  Mary of Guise  Mary Queen of Scots (the grand-daughter of the Princess Margaret, and great grand-daughter of Henry VII.)  Francis II. of France	From a picture in the Royal collection, Windsor. From a picture in the collection of the Duke of Devonshire. From a picture in the collection of the Duke of Devonshire. A very fine miniature by Janet, once the property of Charles I., and now in the Royal collection at Windsor. A fac-simile of a larger drawing by the same artist in the collection at the Louvre, and a full-length portrait of the time of James or Charles I. at Hampton Court. A picture by Janet, in the	unmounted.  £ s. d. 0 0 $7\frac{1}{2}$ 0 0 $7\frac{1}{2}$ 0 0 $7\frac{1}{2}$
688 Price	(the first husband of Mary Queen of Scots). Lord Darnley (the se- cond husband of Mary Queen of Scots).	collection at Hampton Court.  Portraits by Lucas de Heere, and an old engraving by Elstracke.	0 0 7½
Frice	of the complete series 17s.	6d., unmounted.	

PHOTOGRAPHS of LIMOGES ENAMELS, IVORY CARVINGS, and other MISCELLANEOUS OBJECTS, in the MUSEUM of the LOUVRE, PARIS.

-	otation umber.	Description.	Price unmounted.
社で	20	Charles Brandon, Doke   A ventemporary pictore,	£ 8. d.
1	109	Dish. Limoges Enamel, by Pierre Raymond -	0 1 04
	110	The Reverse of an enamelled Dish, by Pierre Raymond	0 0 10
	111	Reverse of an enamel, by Pierre Raymoud	0 0 10
	112	Candlesticks. Limoges Enamels, by Pierre Raymond -	0 1 01
	113	Coffer. Limoges Champlevé Enamel, 14th century -	$0 \ 0 \ 7\frac{1}{2}$
	114	Limoges Champlevé Enamel, "Chasse" or Reliquary, 13th century.	$0 \ 0 \ 7\frac{1}{2}$
	115	Votive Picture, by Leonard Limosin.	$0 \ 1 \ 0\frac{1}{2}$
	116	Ewer or Cruet. Venetian Enamel, circa 1491 -	0 0 10
\$T	1170	Anne de Montmorency. Limoges Enamel, by Leonard Limosin.	$0 \ 1 \ 0\frac{1}{2}$
	118	Crozier. Copper-gilt and enamelled, end of 13th century.	0 0 10
和	119	Limoges Enamel, by Pierre Pénicaud	0 1 01
	120	Limoges enamelled Ewer, by Jean Courtois	0 0 71
红	121	Plate. Limoges Enamel, by Pierre Pénicaud	0 1 0%
五十	122	Limoges Enamel, by Pierre Raymond -	0 0 10
	123	Ewer in Limoges Enamel	0 0 10
	169	Pilgrim's Bottle. Majolica of Urbino, circa 1540 -	0 1 01
	170	Ivory Casket, 11th century	0 0 10

Carved Ivory Caskets, circa 1320	Rotatio		Price unmounted.
172	171	Carved Ivony Cachata sine 1999	£ s. d.
cinque-cento work.  177 Dish. Bernard Palissy ware - Francis the Second. Limoges Enamel, by Leonard Limosin.  179 Henry the Second of France. Limoges Enamel, by Leonard Limosin.  180 Limoges Enamel Portrait, by Leonard Limosin - 181 Salt Cellar: Henri II. ware - 182 Portrait of Diana of Poietiers. Limoges Enamel, by Leonard Limosin.  185 Carved Ivory Triptych. "Vierge ouverte," circa 1280   0 0 10 Limoges Enamel, by Leonard Limosin - 186 Ivory Statuette, 14th century - 187 Statuette, 14th century - 188 Limoges Enamel, by Leonard Limosin.  189 Carved Ivory Book Cover, 14th century - 190 Carved Ivory Book Cover, 14th century - 191 Carved Ivory Book Cover, 14th century - 192 Carved Ivory Book Cover, 14th century - 193 Oval Plaque. Limoges Enamel, by Jean Court - 194 Carved Ivory Statuette, 14th century - 195 Oval Plaque. Limoges Enamel, by Jean Court - 196 Venus. Bas-relief by Jean Goujon - 197 Venus. Bas-relief by Jean Goujon - 198 St. Jerome, Statuette in Ivory. 16th or 17th century - 199 Venus. Bas-relief by Jean Goujon - 190 The Toilet of Psyche, after Raffaelle. Limoges Enamel, by Leonard Limosin. 191 The Virgin Mary. Limoges Enamel, by Martin Didiers Harp of Marie Antoinette. 192 Vision of Saint François d'Assise. Enamel, 13th century - 198 Chasse, or reliquary. Enamel, 14th century - 199 Chasse, or reliquary. Enamel, 14th century - 190 Chasse, or reliquary. Enamel, 14th century - 191 Interior of Cover of Enamelled Cup, by Leonard Limosin - 191 Chay. The Virgin Mary and Infant Jesus. Limoges enamel, by Jean Penicaud the third. 199 Plate. Limoges Enamel. Murder of the Innocents - 190 Plate. Limoges Enamel. Murder of the Innocents - 190 Plate. Limoges Enamel. Murder of the Innocents - 190 Plate. Limoges Enamel. Murder of the Innocents - 190 Plate. Limoges Enamel, by Leonard Limosin - 190 Plate. Limoges Enamel. Murder of the Innocents - 190 Plate. Limoges Enamel - 190 Plate		Carved Ivory Caskets, circa 1320	0 0 10
cinque-cento work.  177 Dish. Bernard Palissy ware - Francis the Second. Limoges Enamel, by Leonard Limosin.  179 Henry the Second of France. Limoges Enamel, by Leonard Limosin.  180 Limoges Enamel Portrait, by Leonard Limosin - 181 Salt Cellar: Henri II. ware - 182 Portrait of Diana of Poictiers. Limoges Enamel, by Leonard Limosin.  185 Carved Ivory Triptych. "Vierge ouverte," circa 1280   0 0 10 Leonard Limosin.  186 Limoges Enamel, by Leonard Limosin - 187 Statuette, 14th century - 188 Limoges Enamel, by Leonard Palissy ware - 189 Francis of Lorraine, Duke of Guise, called "Le Balafré," Limoges Enamel, by Leonard Limosin.  191 Carved Ivory Book Cover, 14th century - 192 Carved Ivory Book Cover, 14th century - 193 Carved Ivory Statuette, 14th century - 194 Carved Ivory Statuette, 14th century - 195 Oval Plaque. Limoges Enamel, by Jean Court - 196 Venus. Bas-relief by Jean Goujon - 197 Venus. Bas-relief by Jean Goujon - 198 St. Jerome, Statuette in Ivory. 16th or 17th century - 199 Venus. Bas-relief by Jean Goujon - 190 The Toilet of Psyche, after Raffaelle. Limoges Enamel, by Leonard Limosin.  201 The Virgin Mary. Limoges Enamel, by Martin Didiers Harp of Marie Antoinette. 202 Vision of Saint François d'Assise. Enamel, 13th century - 203 Chasse, or reliquary. Enamel, 14th century - 204 Chasse, or reliquary. Enamel, 14th century - 205 Chasse, or reliquary. Enamel, 14th century - 206 Chasse, or reliquary. Enamel, 14th century - 207 Ciborium. Limoges Enamel, by Leonard Limosin - 218 Interior of over of Enamelled Cup, by Leonard Limosin - 219 Limosin.  210 Limosin.  211 Limosin. 212 Limoses Enamel. Murder of the Innocents - 213 Cup, or Tazza Limoges Enamel, by Leonard Limosin - 214 Rilievo in Black Stone, attributed to Jean Goujon, and aid to be the portrait of his daughter. 226 Bernard Palissy ware, open-work Tazza - 227 Enamel, Neptune and Amphitrite 228 Sernard Palissy ware, open-work Tazza - 229 Enamel, Neptune and Amphitrite 220 Sernard Limosin - 220 Limoges Enamel, by Jean Penica and the third - 221 Enamel,	173	Majolica Vase Urbino ware since 1500	0 0 10
Dish. Bernard Palissy ware   Francis the Second. Limoges Enamel, by Leonard Limosin.   199   Leonard Limosin.   Leonard Limosin.   200   5   Leonard Limosin.   201	174	Silver Gilt and enamelled From Francis	0 0 10
178		cinque-cento work	$0  1  0\frac{1}{2}$
Limosin.  179  Henry the Second of France. Limoges Enamel, by Leonard Limosin.  180  Limoges Enamel Portrait, by Leonard Limosin - 0 0 5  Salt Cellar: Henri II. ware - 0 0 0 10  Leonard Limosin.  181  185  Leonard Limosin.  186  Limoges Enamel Portrait, by Leonard Limosin - 0 0 10  Leonard Limosin.  187  Leonard Limosin.  188  188  Leonard Limosin.  189  Leonard Limosin.  189  Leonard Limosin.  180  Limoges Enamel, by Leonard Poictiers. Limoges Enamel, by Leonard Limosin.  181  182  Larved Ivory Triptych. "Vierge ouverte," circa 1280 0 10  Limoges Enamel, by Leonard Limosin.  188  189  Larved Ivory Book Cover, 14th century - 0 0 10  190  Carved Ivory Book Cover, 14th century - 0 0 10  Carved Ivory Book Cover, 14th century - 0 0 10  201  202  204  105  107  109  205  109  206  100  100  100  100  100  100  100	177	Dish. Bernard Palissy ware	
Henry the Second of France. Limoges Enamel, by Leonard Limosin. Limoges Enamel Portrait, by Leonard Limosin - Salt Cellar: Henri II. ware - O 0 10 10 10 10 10 10 10 10 10 10 10 10 1	178	Francis the Second, Limoges Engmel by Lognard	$0 \ 1 \ 0\frac{1}{2}$
Limoges Enamel Portrait, by Leonard Limosin -   0 0 0 5     Salt Cellar : Henri II. ware   0 0 10     Leonard Limosin.   185   Carved Ivory Triptych. "Vierge ouverte," circa 1280   0 0 10     Leonard Limosin.   186   Carved Ivory Triptych. "Vierge ouverte," circa 1280   0 0 10     Leonard Limosin.   187   Carved Ivory Triptych. "Vierge ouverte," circa 1280   0 0 10     Limoges Enamel, by Leonard Limosin.   0 0 10     Limoges Enamel, by Leonard Limosin.   191   Carved Ivory Book Cover, 14th century   0 0 10     Limoges Enamel, by Leonard Limosin.   0 0 10     Carved Ivory Book Cover, 14th century   0 0 10     Carved Ivory Book Cover, 14th century   0 0 10     Oval Plaque, Limoges Enamel, by Jean Court   0 1 0½     Venus. Bas-relief by Jean Goujon   0 0 7½     Limoges Enamel, by Jean Court   0 0 10     The Toilet of Psyche, after Raffaelle. Limoges Enamel, by Leonard Limosin.   10 0 0 10     The Virgin Mary. Limoges Enamel, by Martin Didiers   10 0 0 10     The Virgin Mary. Limoges Enamel, 13th century   0 0 10     Ciborium. Limoges Enamel, 13th century   0 0 10     Ciborium. Limoges Enamel, 13th century   0 0 10     Chasse, or reliquary. Enamel, 14th century   0 0 10     Interior of Cover of Enamelled Cup, by Leonard Limosin   0 0 5     Cup, or Tazza. Limoges Enamel, by Leonard Limosin   0 0 7½     Rillievo in Black Stone, attributed to Jean Goujon, and said to be the portrait of his daughter.   10 0 0 10     Bernard Palissy ware, open-work Tazza   0 1 0½     Plate. Limoges Enamel. Murder of the Innocents   0 1 0½     Dimoges Enamel, by Jean Penicand the third   0 0 7½     Enamel, Neptune and Amphitrite   0 0 7½     Enamel, Neptune and Amphitrite   0 0 0 7½     Enamel, Neptune and Amphitrite   0 0 0 10     Symbols of the Evangelists. Book cover—repoussé work in gold enriched with Cloisonné enamels and precious stones, enclosing a bas-relief in gold, 11th century work.   0 0 0 10     Carved Ivory Triptych, 16th century   0 0 0 10     Carved Ivory Statuctie (a vivi Priptych, 16th century   0 0 0 10     Carved Iv			0 0 10
Limoges Enamel Portrait, by Leonard Limosin -   0 0 0 5     Salt Cellar : Henri II. ware   0 0 10     Leonard Limosin.   185   Carved Ivory Triptych. "Vierge ouverte," circa 1280   0 0 10     Leonard Limosin.   186   Carved Ivory Triptych. "Vierge ouverte," circa 1280   0 0 10     Leonard Limosin.   187   Carved Ivory Triptych. "Vierge ouverte," circa 1280   0 0 10     Limoges Enamel, by Leonard Limosin.   0 0 10     Limoges Enamel, by Leonard Limosin.   191   Carved Ivory Book Cover, 14th century   0 0 10     Limoges Enamel, by Leonard Limosin.   0 0 10     Carved Ivory Book Cover, 14th century   0 0 10     Carved Ivory Book Cover, 14th century   0 0 10     Oval Plaque, Limoges Enamel, by Jean Court   0 1 0½     Venus. Bas-relief by Jean Goujon   0 0 7½     Limoges Enamel, by Jean Court   0 0 10     The Toilet of Psyche, after Raffaelle. Limoges Enamel, by Leonard Limosin.   10 0 0 10     The Virgin Mary. Limoges Enamel, by Martin Didiers   10 0 0 10     The Virgin Mary. Limoges Enamel, 13th century   0 0 10     Ciborium. Limoges Enamel, 13th century   0 0 10     Ciborium. Limoges Enamel, 13th century   0 0 10     Chasse, or reliquary. Enamel, 14th century   0 0 10     Interior of Cover of Enamelled Cup, by Leonard Limosin   0 0 5     Cup, or Tazza. Limoges Enamel, by Leonard Limosin   0 0 7½     Rillievo in Black Stone, attributed to Jean Goujon, and said to be the portrait of his daughter.   10 0 0 10     Bernard Palissy ware, open-work Tazza   0 1 0½     Plate. Limoges Enamel. Murder of the Innocents   0 1 0½     Dimoges Enamel, by Jean Penicand the third   0 0 7½     Enamel, Neptune and Amphitrite   0 0 7½     Enamel, Neptune and Amphitrite   0 0 0 7½     Enamel, Neptune and Amphitrite   0 0 0 10     Symbols of the Evangelists. Book cover—repoussé work in gold enriched with Cloisonné enamels and precious stones, enclosing a bas-relief in gold, 11th century work.   0 0 0 10     Carved Ivory Triptych, 16th century   0 0 0 10     Carved Ivory Statuctie (a vivi Priptych, 16th century   0 0 0 10     Carved Iv	179	Henry the Second of France. Limoges Enamel by	0.0.5
Salt Cellar : Henri II. ware	700		
Portrait of Diana of Poictiers. Limoges Enamel, by Leonard Limosin.   0 0 10   10   10   10   10   10   10		Innoges Enamel Portrait by Leonard Limosin	0 0 -
Leonard Limosin.   Carved Ivory Triptych.   "Vierge ouverte," circa 1280   0 0 10			0 0 10
Carved Ivory Triptych. "Vierge ouverte," circa 1280   0 0 10	102	Tana of Loichers. Limores Enamel by	0 0 10
Statuette, "La Nourrice," in Bernard Palissy ware	185	Leonard Limosin	
Statuette, "La Nourrice," in Bernard Palissy ware		Ivory Statuette 14th "Vierge ouverte," circa 1280	0 0 10
Limoges Enamel, by Leonard Limosin.   0 0 10		Statuette "La Nouviece" in D	$0 \ 1 \ 0\frac{1}{2}$
Limoges Enamel, by Leonard Limosin.   0 0 10		Francis of Lorraine Duke of Crise Halissy ware	0 0 10
192   Carved Ivory Book Cover, 14th century   0   0   10     194   Carved Ivory Statuette, 14th century   0   0   10     195   Oval Plaque. Limoges Enamel, by Jean Court   0   1   0\frac{1}{2}     196   Venus. Bas-relief by Jean Goujon   0   0   10     200   St. Jerome, Statuette in Ivory. 16th or 17th century   0   0   10     201   The Toilet of Psyche, after Raffaelle. Limoges Enamel, by Leonard Limosin.   0   1   0\frac{1}{2}     202   The Toilet of Psyche, after Raffaelle. Limoges Enamel, by Leonard Limosin.   0   0   10     203   The Virgin Mary. Limoges Enamel, by Martin Didiers   0   0   10     204   Harp of Marie Antoinette.   0   0   10     205   Harp of Marie Antoinette.   0   0   10     206   Vision of Saint François d'Assise. Enamel, 13th century   0   0   10     207   Ciborium. Limoges Enamel, 13th century   0   0   10     208   Chasse, or reliquary. Enamel, 14th century   0   0   10     210   Interior of Cover of Enamelled Cup, by Leonard Limosin   1   1     211   Interior of an Enamelled Cup, by Leonard Limosin   0   0   5     212   Cup, or Tazza. Limoges Enamel, by Leonard Limosin   0   0   7\frac{1}{2}     213   Cup, or Tazza. Limoges Enamel, by Leonard Limosin   0   0   7\frac{1}{2}     214   Rilievo in Black Stone, attributed to Jean Goujon, and said to be the portrait of his daughter.   0   0   7\frac{1}{2}     215   Bernard Palissy ware, open-work Tazza   0   1   0\frac{1}{2}     216   Plate. Limoges Enamel. Murder of the Innocents   0   1   0\frac{1}{2}     217   The Virgin Mary and Infant Jesus. Limoges enamel, by Jean Penicaud the third   0   0   7\frac{1}{2}     220   Enamelled Ewer, by Pierre Court ois   0   0   7\frac{1}{2}     221   Enamelled Ewer, by Pierre Court ois   0   0   7\frac{1}{2}     222   Enamel, Neptune and Amphitrite   0   0   7\frac{1}{2}     223   Symbols of the Evangelists. Book cover—repoussé work in gold enriched with Cloisonné enamels and precious stones, enclosing a bas-relief in gold, 11th century   0   0   0   0   0     224   Francis the First as St. Thomas L		Limoges Enamel by Looperd Limoges Enamel By Limoges Enamel	0 0 10
Carved Ivory Statuette, 14th century - 0 0 10 10 199     1995	191	Carved Ivory Book Cover 14th continue	4 002
Oval Plaque. Limoges Enamel, by Jean Court  Venus. Bas-relief by Jean Goujon  St. Jerome, Statuette in Ivory. 16th or 17th century  The Toilet of Psyche, after Raffaelle. Limoges Enamel, by Leonard Limosin.  The Virgin Mary. Limoges Enamel, by Martin Didiers Harp of Marie Antoinette.  Vision of Saint François d'Assise. Enamel, 13th century.  Ciborium. Limoges Enamel, 13th century  Ciborium. Limoges Enamel, 13th century  Ciborium. Limoges Enamel, 14th century  Ciborium. Limoges Enamel, 14th century  Ciborium. Limoges Enamel, 14th century  Interior of Cover of Enamelled Cup, by Leonard  Limosin.  Interior of an Enamelled Cup, by Leonard Limosin  Cup, or Tazza. Limoges Enamel, by Leonard Limosin  Rilievo in Black Stone, attributed to Jean Goujon, and said to be the portrait of his daughter.  Bernard Palissy ware, open-work Tazza  Plate. Limoges Enamel. Murder of the Innocents  The Virgin Mary and Infant Jesus. Limoges enamel, by Jean Penicaud the third.  Henry the Second of France. Limoges Enamel, by  Leonard Limosin.  Limoges Enamel, by Jean Penica ud the third  Enamelled Ewer, by Pierre Court ois  Leonard Limosin.  Limoges Enamel, by Leonard Limosin  Calvin. Limoges Enamel, by Leonard Limosin  o 0 7½  Enamel, Neptune and Amphitrite  Symbols of the Evangelists. Book cover—repoussé  work in gold enriched with Cloisonné enamels and precious stones, enclosing a bas-relief in gold, 11th century work.  Calvin. Limoges Enamel, by Leonard Limosin  Francis the First as St. Thomas. Limoges Enamel, by  Leonard Limosin.			
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by Leonard Limosin.  The Virgin Mary. Limoges Enamel, by Martin Didiers Harp of Marie Antoinette.  Vision of Saint François d'Assise. Enamel, 13th century.  Ciborium. Limoges Enamel, 13th century - 00 0 10  Chasse, or reliquary. Enamel, 14th century - 00 0 10  Interior of Cover of Enamelled Cup, by Leonard Limosin.  Interior of an Enamelled Cup, by Leonard Limosin - 00 0 5  Cup, or Tazza. Limoges Enamel, by Leonard Limosin - 00 0 7½  Rilievo in Black Stone, attributed to Jean Goujon, and said to be the portrait of his daughter.  Bernard Palissy ware, open-work Tazza - 01 0½  Itherity of Mary and Infant Jesus. Limoges enamel, by Jean Penicaud the third.  Henry the Second of France. Limoges Enamel, by Leonard Limosin.  Limoges Enamel, by Jean Penicaud the third - 00 0 7½  Enamelled Ewer, by Pierre Court ois - 00 0 7½  Enamelled Cup, by Leonard Limosin - 00 0 5  Enamelled Cup, by Leonard Limosin - 00 0 5  Enamelled Cup, by Leonard Limosin - 00 0 5  Enamelled Cup, by Leonard Limosin - 00 0 5  Enamelled Cup, by Leonard Limosin - 00 0 5  Enamelled Cup, by Leonard Limosin - 00 0 5  Enamelled Cup, by Leonard Limosin - 00 0 7½  Enamelled Cup, b			0 0 12
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220 221 222 223 223 224 224 225 226 226 226 227 228 228 229 229 220 220 220 220 220 220 220 220		Leonard Limosin	$0 \ 1 \ 0\frac{1}{2}$
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224 century work.  Calvin. Limoges Enamel, by L conard Limosin - 0 0 5  Ivory Triptych, 16th century - 0 0 10  Francis the First as St. Thomas. Limoges Enamel, by L conard Limosin.	223	Symbols of the Evangelists Book cover	$0 \ 0 \ 7\frac{1}{2}$
224 century work.  Calvin. Limoges Enamel, by L conard Limosin - 0 0 5  Ivory Triptych, 16th century - 0 0 10  Francis the First as St. Thomas. Limoges Enamel, by L conard Limosin.	The state of	work in gold enriched with Cloisonné enemels and	$0 - 1 \cdot 10\frac{1}{2}$
224 Calvin. Limoges Enamel, by L eonard Limosin - 0 0 5 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1		precious stones, enclosing a bas-relief in gold 11th	
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1 Deonard Limosin.	225	Ivory Triptych, 16th century -	
1 Deonard Limosin.	226	Francis the First as St. Thomas. Limoges Enamel, by	
B 2	1	Leonard Limosin.	1 02
		· R	2

Rotation Number.	Description.		Price unmounted		
227	The Death of the Virgin. Limoges Enamel, 13th	£ 0		$\frac{d}{7\frac{1}{2}}$	
228	century.			12	
229	Ivory Statuette and Carved Ivory Casket. 14th century Portable Altar in Silver Gilt, enriched with enamels, 12th century.	0		$0\frac{1}{2}$	
230	Portable Altar, 12th century				
231	Limoges Champlevé Enamel, "Chasse," or reliquary, 13th century.	0 0		$\frac{0\frac{1}{2}}{10}$	
232	Ivory Caskets	0	0	10	
233	Frontispiece of the Hours of Anne of Brittany. Illuminated manuscript on vellum	0		$\frac{10}{7\frac{1}{2}}$	
234	Limoges Enamel Casket—The Repast of Psyche, after Raffaelle.	0	0	10	
235	Cup or Tazza. Henri II. ware -	0	0	71	
236	Bas Relief. The Meeting of Francis the First and Henry the Eighth at the Field of the Cloth of Gold.	0	0	2	
237	Limoges Enamelled Coffer -	0	0	10	
238	Carved Ivory Casket, 14th century	0	0		
239 240	Portrait. Limoges Enamel, by Leonard Limosin	0	0		
241	Carved Ivory Casket, 14th century	0	0		
242	Harp of Marie Antoinette Harp of Marie Antoinette	0		10	
244	Portion of a Votive Picture. Limoges Enamel, by	0		- 44	
1 000	Leonard Limosin.	0	. 1	3	
245	Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0	1	3	
246	Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0	1	$0\frac{1}{2}$	
247	Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0	1	$0\frac{1}{2}$	
248	Francis I. Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0	1	$0\frac{1}{2}$	
249	Eleanor of Austria, portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0	0	10	
250	Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0	1	$0\frac{1}{2}$	
251	Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0	0	$1\frac{1}{2}$	
252	Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0	1	$0\frac{1}{2}$	
253	Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0	1	$0\frac{1}{2}$	
254	Centre of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0	2	$3\frac{1}{2}$	
490	Pilgrim's Bottle. Majolica of Urbino, circa 1540. The other side of No. 116.	0	1	01/2	
Price	of the complete series, 3l. 15s. 1½d., unmounted.				

Photographs of Objects in Crystal and other Precious Materials in the Museum of the Louvre, Paris.

Rotation Number.		Price unmounted.
124	a dispersion of the second and a second and	1 0 7
124	Crystal Vase. Italian, 16th century work	£ s. d. 0 0 10
126	orystar hwer. 1/th century	
127	Crystal Cup. Italian, 16th century work	$\begin{array}{c ccccccccccccccccccccccccccccccccccc$
128	Orystal Cup. Italian, 16th century work	$0 \ 0 \ 7\frac{1}{2}$
129		0 0 10
130	Dyzantine, 10th or 11th century week	0 0 10
131	- July Century -	0 0 10
132		0 0 5
133	cups. Italian, 16th century work	
134	Crystal Cup. Italian, 16th century work	$\begin{array}{cccc} 0 & 0 & 7\frac{1}{2} \\ 0 & 0 & 7\frac{1}{2} \end{array}$
135		0 0 10
136		0 0 10
137		0 1 01
138		$0 \ 0 \ 7\frac{1}{2}$
139	Crystal Ewer. Italian, 17th century -	$0 \ 0 \ 7\frac{7}{2}$
140	Engraved Crystal Cup. Italian, 16th century work -	0 0 10
141	Crystal Cup. Italian, 16th century work	0 1 01
142	Crystal Cup. Italian, 16th century work	$0 \ 1 \ 0\frac{1}{3}$
143	Crystal Vase. Italian, 16th century work	0 0 10
144	Civilal vase. Italian 16th continue	0 1 01
145	Interior of Crystal Cun Italian 16th	0 0 10
147	Cup in Lapis Lazuli, mounted in enamelled gold. Italian,	$0 \ 1 \ 0\frac{1}{2}$
		$0 \ 1 \ 0\frac{1}{2}$
148	Cup in Green Jade, with enamelled gold and .	
		0 0 10
149	Liver in Dardonvx, mounted in enamelled mald Title	
	Total Century Work.	$0 \ 0 \ 7\frac{1}{2}$
152	Crystal Vase. Italian 16th contumy	
100	Crystal Flagon. 17th century	$0  1  0\frac{1}{2}$
157 (	up in Sardonyx, mounted in enamelled gold Title	0 0 10
		$0  0  7\frac{1}{2}$
164 (	rystal Vase, with handle in enamelled gold and	0 0 10
		0 0 10
487 I	Sandle of Crystal Vase No 164	0 1 01
165 I	ewer in Sardonyx mounted in one	$\begin{array}{cccccccccccccccccccccccccccccccccccc$
	with jewels. Italian or French, 16th century work.	$0 \ 1 \ 0\frac{1}{2}$
THE PARTY OF THE P	f the complete series, 1l. 6s. $0\frac{1}{2}d$ ., unmounted.	

MISCELLANEOUS PHOTOGRAPHS from SPECIMENS preserved in the SOUTH KENSINGTON MUSEUM, and from OBJECTS lent for temporary Exhibition by the Queen and various private Persons.

Rotation Number						
battaren	and Solidation of the state of	1 0 1				
419	Italian "Cassone," or Marriage Coffer, circa 1550. South Kensington Museum.	$\begin{array}{c ccccccccccccccccccccccccccccccccccc$				
420	Italian "Cassone," or Marriage Coffer, circa 1550. South	0 1 0				
422	"Boule" Cabinet, or Knee-hole Table. French, circa 1700. Capt. Seglam.	0 1 01				
429	H. Godwin Austen Esa Gothic work, circa 1480.	$0 \ 1 \ 0\frac{1}{2}$				
430	Carved Oak Chest (front). French Gothic work, circa 1480. H. Godwin Austen, Esq.	0 0 10				
446	Wrought Iron Lock. French Flamboyant Gothic work, circa 1490. South Kensington Museum.	0 0 10				
447	Italian cinque cento Stirrup, in gilt bronze. South Kensington Museum.	0 0 10				
456	Chalice in Silver-gilt, with enamel plaques, 16th century work. J. Field, Esq.	0 0 10				
V 457	Medal of Philippus Maria Visconti Duke of Milon 15th					
459	century. South Kensington Museum.  Medal in Bronze. German work, Pope Adrian VI.  South Kensington Museum.	0 0 10				
469	Limoges Enamel Plaque, "The Entombment," circa 1520.  Matthew Uzielli, Esq.	$0 \ 1 \ 0\frac{1}{2}$				
471	Limoges Enamel Ewer circa 1550					
472	Triptych in Grisaille enamel of Limoges, by Pierre Raymond, 1543. South Kensington Museum.	$\begin{array}{cccc} 0 & 0 & 10 \\ 0 & 0 & 7\frac{1}{2} \end{array}$				
473	Triptych in Grisaille enamel of Limoges, by Pierre Raymond, 1543. South Kensington Museum.	0 0 10				
474	Triptych in Grisaille enamel of Limoges, ly Pierre Raymond, 1543. South Kensington Museum.	$0 \ 0 \ 7\frac{1}{2}$				
476	Top of portable Altar. German Champ'evé enamel, 13th century. South Kensington Museum.	$0 \ 0 \ 7\frac{1}{2}$				
478	Side of portable Altar. German, 13th century. Champlevé enamel. South Kensington Museum.	0 0 10				
491	Italian enamel Pix, 15th century. Musée du Louvre.	0 0 10				
559	Circular Medallion relief in enamelled terra cotta, attri- buted to Lucca della Robbia. Italian, circa 1500.	$\begin{array}{cccc} 0 & 0 & 10 \\ 0 & 1 & 0\frac{1}{2} \end{array}$				
-	South Kensington Museum.					
561	Angelo. Gherardini Collection, South Kensington	$0  1  0\frac{1}{2}$				
562	Hercules and Cacus, original model in way by Michael	0 0 10				
	Angelo. Gherardini Collection, South Kensington					
563	Hercules and Cacus, original model in wax by Michael Angelo. Gherardini Collection, South Kensington	$0  1  0\frac{1}{2}$				
564	Museum.  Hand in terra cotta, model, by Michael Angelo Gher-	$0  1  0\frac{1}{2}$				
	Hand in terra cotta, model, by Michael Angelo, Gher-	$0  1  0_{2}$ $0  1  0_{2}^{1}$				
	ardini Collection, South Kensington Museum. Hand in terra cotta, model, by Michael Angelo. Gher-	$0  1  0\frac{1}{2}$				

Rotation Number				
571	Statuette in ivory. Original, property of A. Barker, Esq.	£ s. d.		
572	work. A. Barker, Esa	$\begin{array}{c ccccccccccccccccccccccccccccccccccc$		
577 578	Horn in carved ivory. German work, circa 1520. A. Fountain, Esa. Narford Hall North.	0 1 01		
578 581	Vase in ivory and ormoulu. French, period of Louis XVI.	0 0 10		
586	Top of ivory coffer, circa 1330. Museum of Boulogne	$\begin{array}{cccc} 0 & 0 & 7\frac{1}{2} \\ 0 & 0 & 10 \end{array}$		
587 588	Ivory casket (back), circa 1350 Byzantine ivory carving	0 0 5		
773	Ivory casket (back) I C Robinson E	0 0 10		
774	Ivory casket (side). J. C. Robinson, Esq Boxwood carving. South Kensington Museum	$\begin{array}{cccc} 0 & 1 & 0\frac{1}{2} \\ 0 & 0 & 10 \end{array}$		
775	Boxwood carving. South Kensington Museum -	0 0 10		
776	Chinese mirror, mounted in Champlevé enamel. S. Addington, Esq.	0 0 10		
916	National art competition medallion. By A. Vechté	0 0 10		
1917	Ivory casket (front). J. C. Robinson, Esq. Lid of a carved ivory coffret, mounted in silver-gilt.	0 0 10		
The Court	14th century work. H. Magniae Fea	0 0 10		
918 919	Cup in rock crystal. Italian cinque-cento work. Dudley C. Majoribanks, Esq., M.P.	0 1 01		
920	Ewer. Venetian enamel on copper, circa 1500 Majolica ewer, circa 1490. South Kensington Museum	$0 \ 1 \ 0\frac{1}{2}$		
921	banks, Esa., M.P.	$\begin{array}{cccc} 0 & 1 & 0\frac{1}{2} \\ 0 & 1 & 3 \end{array}$		
922	"Burettes," or sacramental ewers, in silver-gilt and amber. Flemish, 15th century work. South Kensington Museum.	$0 \ 1 \ 0\frac{1}{2}$		
923	Copy of wood engraving from the "Songe de Poliphile," date 1546. South Kensington Museum.	$0 \ 0 \ 7\frac{1}{2}$		
924	date 1546. South Kensington Museum.  Copy of wood engraving from the "Songe de Poliphile," date 1546. South Kensington Museum.	$0 \ 0 \ 7\frac{1}{2}$		
925	Chimney-piece from Antwerp, date about 1550. South Kensington Museum.	$0  1  5\frac{1}{2}$		
926	"Lavello," or fountain, in Istrian marble, date circa 1500. South Kensington Museum.	0 1 3		
955	Vase in rock crystal with enamelled gold and jewelled mounts. Italian cinque-cento work. In the possession of the Marquess of Salisbury	$0 \cdot 0 \cdot 7\frac{1}{2}$		
956	Cup in rock crystal with cover and mounts in enamelled gold. Italian cinque-cento work. In the possession of the Marquess of Salisbury.	0 0 71/2		
957	Tazza in rock crystal with enamelled gold and jewelled mounts. Italian cinque-cento work. In the possession of the Marquess of Salishum.	$0  0  7\frac{1}{2}$		
958	Spoons and forks in rock crystal mounted in enamelled gold and set with rubies. Italian cinque-cento work. In the possession of the Marquess of Salisbury.	$0  1  0^{\frac{1}{2}}$		
Price	of the complete series, 2l. 4s. 2d., unmounted.			

Photographs of Objects of Art by C. Thurston Thompson, Professional Photographer to the Department of Science and Art, 7, Gordon Terrace, Kensington, W.

N.B.—In addition to the entire series hung on the walls and screens of the Photograph and Reproductions Exhibition Room, Albums containing the various photographs, numbered and labelled in detail, are deposited for public inspection upon a table.

 Series of photographs of various objects, comprising decorative furniture, Italian cinque-cento sculpture, art Bronzes, Majolica ware, &c., from originals in the Soulages Collection.

The set of 54 photographs, complete (mounted), 11l. 3s. Separate photographs, according to size, 3s. to 5s.

2. Series of photographs of decorative furniture in the Royal and other Collections, exhibited at Gore House in 1853.

The set of 82 photographs, complete (mounted), 121. 3s. Separate photographs, according to size, 3s. to 5s.

3. Series of photographs of decorative arms and armour, in the Royal Armoury, Windsor Castle.

The set of 29 photographs, complete (mounted), 4l. 7s. Separate photographs. 3s.

4. Series of photographic facsimiles of rare engravings of ornaments by ancient goldsmiths, engravers, and ornamentists, the originals in the South Kensington Museum.

The set of 30 photographs, complete, 2l. 18s.
Separate photographs, according to size, 1s. to 5s.

5. Series of photographs. Studies of trees from nature.
The set of 19 photographs, complete, 4l. 15s.
Separate photographs, 5s.

6. Photographs of enamels, &c., exhibited in the South Kensington Museum, 3s, to 5s, each.

7. Series of photographs of the Paris "Exposition Universelle" of 1855.—Views of the building and various sections of the exhibition.

The set of photographs, complete, 7l. 16s. Separate photographs, according to size, 3s, to 5s.

8. A serial work "The Museum of Art," issued in monthly parts, each containing 4 photographs of objects of art in the South Kensington Museum, price 10s. 6d. each part.

Separate photographs may be had, price, according to size.

OBJECTS PHOTOGRAPHED for the TRUSTEES of the BRITISH MUSEUM. By Mr. ROGER FENTON.

\*\* Plaster cast of the sculptures, &c. marked \* may be obtained (on page 41) at the prices quoted on each photograph as exhibited in the rooms.

	Lange Lange of the Control of the Co	311	12 1 1 1 1 1 1
Rotation	0	2 7	District
Number.	Subject.		Price
Trumbel.	on Back Colored to Book and the Colored to		unmounted.
9 3	The state of the second	and a	
1101*	Homeric hero. T. 86. I.		£ s. d.
1101	Homeric hero. T. 86. I Ditto. T. 86. II		$\begin{array}{c ccccccccccccccccccccccccccccccccccc$
1102	Ditto. T. 80. II.		$-  0  1  5\frac{1}{2}$
1104	Ditto. T. 86. III. Uncertain goddess or heroine. Temple Collect	- T	$\begin{array}{c ccccccccccccccccccccccccccccccccccc$
1105	Ditto	ion. 1.	- 0 1 8
1106*	Ditto. Clytie. T. 79. I	11	$\begin{array}{c ccccccccccccccccccccccccccccccccccc$
1107	Ditto. T. 79. II	- 6503	
1108	Ditto. T. 79. III		
1109	Ælius Cæsar. Knight Collection. I		
1110	Ditto. Ditto. II		- 0 1 8
1111*	Actæon. T. 3. I.		- 0 1 8
1112	Ditto. T. 3. II		- 0 1 51
1113*	Antinous as Bacchus. T. 97. I.		0 1 8
1114	Ditto. T. 97. II	- (20)	
1115	Diana. Knight Collection	2 2010	
1116*	Muse. T. 37. I	- heart	$- 0 1 5\frac{1}{2}$
1117	Ditto. T. 37. II	2000	- 0 1 5
1118*	Venus T 16 I	2 100 miles	- 0 1 3
1119	Ditto. T. 16. II	-	- 0 1 5½
1120*	Ditto. T. 16. II Jupiter. T. 50.		$- 0 1 0\frac{1}{2}$
1121*	Juno. 1. 55. 1	- 1	- 0 1 8
1122	Ditto. T. 53. II	set sales	- 0 1 51
1123*	Minerva. T. 242. I	H <del>i</del> ntensa	
1124	Ditto. T. 242. II		- 0 1 8
1125	Muse. T. 73. I	House o	- 0 1 8
1126	Ditto. T. 73. II	i- 20 30	- 0 1 8
1127*	Laughing Satyr. T. 82. I	dispart of	$- 0 1 0\frac{1}{2}$
1128	Ditto. T. 82. II		$- 0 1 0\frac{1}{2}$
1129*	Julius Cæsar. I Ditto, II	-	- 0 1 3
1130	Ditto. II	r= 10.00	- 0 1 3
1131	Laughing Child. Temple Collection. I.	-1230	$- 0 1 5\frac{1}{2}$
1132	Ditto. Ditto. II.		
1133*	Diogenes. Knight Collection. I	•0 30 s	
1134	Ditto. Ditto. II	-	- 0 1 3
1135*	Hadrian. T. 94. I	se dalar	$- 0 1 5\frac{1}{3}$
1136	Ditto. T. 94. 11		$- 0 1 5\frac{1}{2}$
1137*	Venus. H. 3. 1	* dr. 39. d	$- 0 1 0\frac{1}{2}$
1138	Ditto. T. 94. II Venus. H. 3. I Ditto. H. 3. II Antoninus Pius. I		$-  0  1  0\frac{1}{2}$
1139	Antoninus Pius. 1	( SACKLAN	- 0 1 8
1140	Ditto. II Portrait of a Roman Boy. Knight Collection.	( No. 10 and 10	$-  0  1  5\frac{1}{2}$
1141*	Ditto.  Roman Boy. Knight Collection.  Ditto.	I.	- 0 0 10
1142	Ditto. Ditto.	11.	- 0 0 10
1143*	Ditto. T. 102. II	- 4 40 5	
1144	Muse. T. 76. I	701 20 3	$\begin{array}{c ccccccccccccccccccccccccccccccccccc$
1145*	Muse. 1. 76. 1	- But	
1146			
1147	Ditto. T. 88. II	1 3 3 4 4 5 A	2
1148	Nero. T. 246.	10214 302	- 2
1149**	Tiberius. Burke Collection. I.		2
1151	Ditto. Ditto. II.	100	- 0 1 3
1101	Ditto 11	Dis	-   0 1 3

Rotation Number	Subject.	un	Price mounted.
1152	Roman Party 1 These	190	£ s. d.
1153	Roman Portrait. T. 108. Aratus. T. 244. I. Ditto. T. 244. II. Augustus Cæsar. Burke Collection. I. Ditto. Ditto. H. Bacchante, T. 81	1	
1154	Ditto 7 944 Tr	1	
1155*	Ditto. T. 244. II	1	
1156	Ditto.	(	
1157	Bacchante. T. 81	0	
1158*		0	
1159	Atys. 1. 72. 1. Ditto. T. 72. II. Trajan. T. 93. Sentimins Sevens T. 104	0	
1160*	Trajan. T. 93.	0	
1161*	- CP 11114	0	2
1162*	Apollo. 7. 59	1)	
1163	Lucius Verus. T. 103. I.	0	CONTRACTOR OF THE PARTY OF THE
1164	Ditto 7, 103 II -	0	
1166	Barbarian captive. T. 106. I. Ditto. T. 106. II.	0	SECTION OF STREET
1167*	Hippocrates. T. 92. I.	0	
1168	Hippocrates. T. 92. I.	0	
1169*	Hercules. Knight Collection  Homer. T. 85. I.  Ditto. T. 85. II.  Greek hero. Knight Collection. I.  Ditto.	0	1 8
1170	Ditto. T. 85 II	0	1 3
1171	Greek hero. Knight Collection I	0	1 3
1172		0	1 51/2
1173	Heroic head Rogers' Coll.	0	$1  5\frac{1}{2}$
1174	Ditto.	0	$1  5\frac{1}{2}$
1175	Hermaphrodite feeding a bird. T. 42	0	$1  5\frac{1}{2}$
1176*	Hermaphrodite feeding a bird. T. 42  Dione. T. 54. I.  Ditto. T. 54. II.  Venus. Richmond Collection  Study of a female figure, half length. The incredulity of St. Thomas  The naming of St. John the Baptist Figure standing in a niche Head of an old man  Leonardi du Vinci Female head, looking upwards (circle)  Fr. Francia	0	$\begin{array}{cccccccccccccccccccccccccccccccccccc$
1177 1178*	Ditto. T. 54. II.	0	1 3
1179	Venus. Richmond Collection -	0	1 51
1180	The increase ligure, half length. Andrea del Sarto	0	1 51
1181	The paming of St. Thomas - Garofalo	0	$1  0^{\frac{1}{2}}$
1182	Figure standing in a picks - Albert Durer	0	0 75
1183	Head of an old man	0	0 10
1184	Female head, looking upwards (circle) - Fr. Francia The Virgin enthroned with saints approach.	0	$0 7\frac{1}{2}$
1185	The Virgin enthroned, with saints surrounding her.	0	$0 7\frac{1}{2}$
	Fra Rantoloman		CAREL
1186	The new of all angel holding a violin District D.	-	$1  5\frac{1}{2}$
1187	Study of a nude male figure with legs astride Dage 11	0	0 10
1188		0	1 8
1189	Figure of St. John the Baptist and a Bishop.		APPLE !
1190	Giovanni Bellini	0	0 10
1191	Sheet with studies of drapery and three hands. Raffaelle	0	1 54
1192	Figure of the Saltana - Andrea Mantegna	0	$1  0\frac{1}{3}$
1193	Figure of a female holding - Gentile Bellini	0	0 75
1194	The marriage of St Catherine	0	0 10
1195	Studies of three nude figures - Allegri da Corregio	0	0 73
1196	The rest in Egypt.	0	0 7 1/3
1197	Head of an old man (profile)	0	1 3
1198	Sheet with studies of drapery and three hands. Raffaelle The Crucifixion	0	0 5
1199	Study of the figures of Virgil and Sappho in the Parnassus	U	0 7½
1000	nassus The ecstacy of St. Francis Study of a female head and hand Ditto for the head of the Magdalene The Holy Family in a landscape  The Holy Family in a landscape	0	0 10
1200	The ecstacy of St. Francis - F. Baroccio	0	1 8
1201	Study of a female head and hand - Raffaelle	0	1 04
1202	The Holy Florida of the Magdalene - John de Mabuse	0	0 5
1204	Study for the court a landscape Titian	0	0. 71
0 1 0	De the entomoment, in the Palazzo Borghese.		03.55
	Rome Raffaelle	0	1 3

Rotation Number.	Subject.	Price unmounted			
	PRIME LIST FOR ECCTS IN METALS	£	s.	d.	
1205	Study of a portion of a composition of the crucifixion.  Hans Memling	0	1	3	
1206	Ditto of a nude figure seated, with arms raised above the				
1206	head Raffaelle	0	1	8	
1207	Ditto of an infant supported by the hand of a female.				
1207	Philippe de Champaigne	0	1	01	
1208	Skeleton of a man and of the male gorilla. I	1000000	1	8	
1209	Ditto ditto II	0	1	8	
1210		0	1	3	
1211	Dinornis elephantopus Titian	0	1	01	
1212	Head of an old man with flowing beard. Pietro Perugino	0	1	3	
1213	Portrait of Pietro Aretino, from the picture painted by	1000			
	Titian Marc Antonio - Marc Antonio - Marc Antonio	0	0		
1214	Lucretia. After Raffaelle Marc Antonio	0	0	74	
1215	Portrait of Ephraim Bonus, in the first state, with black				
	ring Rembrandt	0		10	
1216	Study of a nude male figure kneeling - Raffaelle	0		7	
1217	Sheet of studies for the Virgin and Child - Raffaelle	0	- T	10	
1218	Profile head of an old man wearing a cap - Angelo Gaddi	0	3300	5	
1219	Study of a man on horseback Albert Durer Sheet of studies of infants Raffaelle	0		10	
1220	Sheet of studies of infants Raffaelle	0	0	5	
1221	Landscape, with Christ and his Disciples on the road to	Total Control		-	
	Emmaus Claude de Lorraine	0		0.	
1222	Sketch of a lioness Rembrandt Landscape Rembrandt	0	1	5	
1223	Landscape Remoranat	0	1910	10	
1224	Holoptychius Nobilissimus, a fossil fish -	0	0	10	
	ice of Series, as above, 7l. 13s. 9d., unmounted.	1			

N.B.—For information respecting casts from British Museum Sculptures, see page 41.

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One shilling extra for packing must be paid on all amounts of and under 1l., and 5 per cent. on amounts above that sum.

-		- I - I	1	LIII.	El niol
No	Description of Object.	Gilt.	Parcel Gilt.	Silvered and Oxydized.	Electro- Copper, Bronzed.
12	Poston on 1-11 Cat	£ s. d.	£ s. d.	£ s. d.	£ s. d.
13	Beaker on ball feet - Oval silver gilt dish,	0 17 6	0 17 6	0 10 0	0 8 0
10	Portuguese 17th cen-	2 15 0	2 15 0	1 12 0	1 0 0
	tury work. G. Mof-		1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1		THE RESERVE
	fatt, Esq., M.P		descoul no		
14	Oblong silver gilt dish.	3 5 0	3 5 0	2 0 0	
	Spanish 17th century	DESTRUCTION OF THE PARTY OF THE	in which a	2 0 0	1 5 0
	work. G. Moffatt,			in a second	
15	Esq., M.P. Silver gilt salver.		2000	Take dots	19 1 200
13	Silver gilt salver, Portuguese work. G.	1 17 0	1 17 0	1 7 0	0 15 0
	Moffatt, Esq., M.P.		AND MANUAL PROPERTY.	verno ragalo	
61	Star-shaped salt-cellar.	0 15 0	0 15 0	0 11 0	
	Italian cinque-cento		0 13 0	0 11 6	0 9 0
	work. South Ken-				
153	sington Museum.			OF SHIP WAS THE	
100	Indian vase, the original in pewter. South	0 16 6	0 16 6	0 11 6	0 9 6
	Kensington Museum.				
155	Modern French jewelled	7 0 0	7 0 0		
	casket. South Ken-	. 0 0	, 0.0	5 15 0	5 5 0
	sington Museum.				
156	Modern French casket.	4 4 0	4 4 0	3 3 0	2 15 0
	South Kensington Mu- seum.				2 10 0
161	Modern French jewelled	0.30			
	tazza. South Ken-	6 10 0	6 10 0	5 5 0	4 15 0
	sington Museum.				
162	Snuff box (from silver	1 10 0	1 10 0	1 1 0	
750	pattern).		- 10 0	1 1 0	0 17 6
170	Saracenic damascened vase and cover. South	2 11 0	2 11 0	2 2 0	1 16 0
	Kensington Museum.				- 10 0
171	Tall copper vase	1 1 6			
175	Perfume-burner modern		* * *	0 17 6	0 13 6
	damascened work on	0 10 0	5 10 0	4 7 6	3 12 0
	iron. Liège. South				
176	Kensington Museum.		38.5		
270	Tazza and cover, similar work. South	4 7 0	4 7 0 3	3 5 0	2 10 0
	Kensington Museum.				- 10
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No.	Description of Object.	200	Gilt.		Par	cel (	Filt.	-	and			opp	
								UX	ydiz	zed.	Bi	onz	ed.
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177	Match Box, modern	1		0	1		0	10000		d. 0	The state of	s. 13	d. 0
	French. South Ken-					but		etion	15-2	oles		-	
	sington Museum.							100			6		
198	Reproductions of three	1	1000	0	1	4	0	0	10	6	0	7	6
	small 16th century embossed pewter plates.		each	l.		eacl	1.		eac	h.		eaci	i.
r	Saracenic damascened	1						i			18 1		
210	boxes. South Ken-	2	9	0	2	9	0	2	0	0	1	14	0
211	sington Museum.	$\int_{}^{2}$	5	0	2	5	0	1	15	0	1	9	0
220	Embossed pewter tan-	3	10	0	3	10	0	2	5	0	1	15	0
	kard, by François						mor	E. 花田			6		
	Briot. South Ken- sington Museum.							T, SIS					
287	Diamond tankard. South	2	0	0		•	0		101019 101019	•			
201	Kensington Museum.	3	0	0	3	0	0	2	5	0	1	15	0
292	Silver gilt beaker and	3	3	0	3	3	0	2	8	0	1	10	0
	cover. South Kensing-								3444	980		10	0
	ton Museum.												
299	Writing tablets, with	0	14	9	0	14	9	0	10	6	0	8	0
	chased silver gilt covers. South Ken-												
	sington Museum.												
317		4	8	0	4	8	0	3	5	0	9	15	0
	Silver gilt tankard, Augsburg work;										-	10	u
231	called the Imhoff tan-										1381		
	kard. South Kensing- ton Museum.												
3317	ion maseum.	(2	2	0	2	2	0	1	13	0	1	7	0
332	Various objects, bowls,	2	2	0	2	2	0	1	13	0	1	7	0
333	boxes, &c. reproduc-	2	4	0	2	4	0	1	14	0	1	9	0
334   335 }	tions of ancient Sara-	14	10	0	4	10	0	3	15	0	3	0	0
336	cenic damascened ves-	3		0	6 3	6	0 0	4 2	15	6	3 2	12	0
337	sels. South Kensington Museum.	00000	14	0		14	0	1	7	0	1	4	0
338	maseum.	1		0	1	18	0	1	11	6	î	6	0
339 ]	Cilon silttens Ttalia	1	14	0	1	14	0	1	7	0	1	1	0
393	Silver gilt tazza, Italian cinque-cento. South	4	2	6	4	2	6	3	8	0	2	15	0
	Kensington Museum.						500			2203			
397	Silver gilt tankard.	3	15	0	3	15	0	2	15	0	2	5	0
	South Kensington Mu-									1016.			
420	seum. Saracenic damascened			00			20		1				
720	plateau. South Ken-		1 30			THERE		6	6	0	4	15	0
	sington Museum.			22.534			6.00						
612	Lamp stand, in gilt bronze, Venetian	5	10	0	5	10	0	4	10	0	3	12	0
	bronze, Venetian cinque-cento work.						3			(24)			
11111	South Kensington Mu-			011						100			
	seum.									Hell			
778	Iron helmet, cinque-	3	10	0	3	10	0	2	15	0	2	5	0
	cento period. Royal Armoury, Windsor			1						-			
	Castle.			1					-				
				1			1			1	DO W.		

No.	Description of Object.	2 3.	Gilt.		Parc	eel G	ilt.	10 2	vered and dized	1	C	ectro- opper, onzed.
8 1	- 1 5 2 2 1 5 2	200	8.		420	8.	d.	All the state of	8.		£	
779	Shield, Italian, cinque-	5	15	U	4	15	0	3	15	0	2	15 0
	cento repoussé and damascened work,											
4 4	attributed to Cellini.							No.				
The same	Royal Armoury, Wind-							its				
*******	sor Castle.	-	-	0	0	15	0	1	15	0	2	15 0
780	Shield in iron, repoussé work, by An-	1	,	U	0	13		110	13		3	10 0
0 41	toine Vechte. South											
	Kensington Museum.						4.50					1
0-10	Copy of a Tankard,	10	10	0	10	10	0	9	9	0	7	7 0
	carved ivory, mounted	1								3-1		
	in silver gilt, 17th cen- tury work, called the							F-100-1-3		1331		
0 73	"Bedford" tankard,				1			0000		12.7		
4	Ditto, Reproduction in	6	6	0		-		82.85				-
	fictile ivory, with gilt					DEE		794				
1152	mountings. Needle-case or étui.	1	10	6	0	10	6	0	7	6	0	6 0
1102	South Kensington Mu-	1	10		1				DATE OF			
0 8	seum.							P1234 S				
1153	Silver gilt salver, 17th	1	15	0	1	15	0	0	17	6	1	0 0
	century. South Ken-							1223		1000		
0 75	sington Museum.		a	9		. Too	300				1300	770

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No.	Description of Object.	Gilt.	Parcel Gilt.	Silvered and Oxydized.	Copper,
0 0	la ini to ari lo e	£ s. d.	£ s. d.	£ s. d.	£ s. d.
0 1	Salver; subject, the Siege of	22 0 0	-	12 0 0	9 0 0
	Algiers. Italian, 16th century work. Louvre, Paris.	30	Oth ARRES	o similar jo	000
2	Dish, with figure of a river god	10 10 0	-	4 10 0	3 0 0
	in its centre. Museum of the Louvre, Paris.			THE STATE OF	THE .
3	Portrait, relievo, by Jean Gou-	_	_	2 10 0	1 10 0
	jon. Louvre, Paris.	- T. S. B.	nosentens.	simotrue	- 100
4	Byzantine book-cover; subject, an Angel seated, &c. Louvre,	3 10 0	A STATE OF	2 0 0	1 10 0
	Paris.	3 39	100	15. 9955	1
5	Byzantine book-cover; subject, a Cross. Louvre, Paris.	2 0 0	ota ota	1 5 0	0 15 0
6	Tazza, attributed to Benvenuto Cellini. Louvre, Paris.	4 0 0	-	3 0 0	2 5 0
0 7	Tazza; subject, the Forge of	4 0 0	100 - to	3 0 0	2 50
	Vulcan. Italian cinque-cento	150 150	for in	se otmo	
	work. Nieuwerkerke Collection, Paris.	1	AL PARTY.	Course.	1

-	The state of the s				
-control 3	Surger 192			Silvered	Electus
No.	Description of Object.	Gilt.	Parcel	and	Electro- Copper,
Lowwood	Listiburo Milit		Gilt.	Oxydized.	Bronzed.
				Oxyuizeu.	Dionzed.
	5 1 6 1 6 1 6 1 7 7 7 7 7 7 7 7 7 7 7 7 7	6 - 1	6 1		The second second
8	Shield; Judith with the Head	£ s. d.	£ s. d.		£ s. d.
A 512 W	of Holofernes. Nieuwerkerke	TO ALDONO	ra, errori	4 10 0	3 0 0
	Collection, Paris.	to head	all aller	Butteren	
9	A small jousting Target.	是特殊	shorte	. Maridad	
	Nieuwerkerke Collection, Paris.			1 10 0	1 0 0
10	A helmet, ornamented with a	STORY ZIEDER	to 30 time	1 0 0	98
	representation of Venus in a	THE REAL PROPERTY.	neger day	4 0 0	3 0 0
00 6	Shell. Nieuwerkerke Collection.		rability obesident		
	Paris.			10 2003	20
11	Helmet; subject of ornament,	on and the	alendricky by	4 0 0	3 0 0
0.0 8	a Combat. Nieuwerkerke Col-		economic a		
	lection, Paris.	and the same	mountaire	TO THE STATE OF	
12, 13	Front and back of a cuirass.	-	SCALL PARK	10 0 0	7 0 0
14, 15	Nieuwerkerke Coll., Paris.	dire a	curius a	The second	7.5
14, 15	Front and back of a gorget.	to an do	hu-ornary	3 0 0	2 0 0
16	Musée d'Artillerie, Paris.	Aires 1	Automotion in	Strate	I COMPANY
0 96 6	Shield, with Head of Chimera	ditte en	10 THE REAL PROPERTY.	4 10 0	3 0 0
	and Caryatides. Musée d'Artil- lerie, Paris.	aso a rel	batemaus.	a abaset	
0 17 9	Shield, with Head of Chimæra,	Perrie.	nipus films."	a spanist	
0 6. 2	and four subjects from Roman	tencestoro.	autitio a	4 10 0	3 0 0
00 0	History. Musée d'Artillerie,	F. Brite	airs/like.	la speciality	
V V -	Paris.		erribes n	TO SERVE	55
18	Shield; subject, a Combat.	12, 3 16,610	C ADMIN	4 10 0	3 0 0
0 0 1	Musée d'Artillerie, Paris.	1000	200	4 10 0	3 0 0
19	Shield: a Warrior kneeling at	-	1000	4 10 0	3 0 0
	the Feet of a Female. Musée		With the second	No. 1	-
0 710	a Artillerie, Paris.	Obress, Pla	the strength	drest st	PA
0 20	Shield; oval, with Combat of	Comp	ole s <del>treet</del> s.	4 10 0	3 0 0
0 55 0	Marine Deities. Musée d'Ar- tillerie, Paris.			obsitti	
21	Shield, oval; subject, a Combat.	datag :	THE SELECT	b shirts	105
	Musée d'Artillerie, Paris.	CAR TOTAL	50.000 mg	4 10 0	3 0 0
22	Shield; with group of Laocoon.		18 THE 18	Water P	
	Musée d'Artillerie, Paris.	200	2512	4 10 0	3 0 0
23	Shield; the Head of Pompey	mile in	trailer to	S CONTRACT	
	brought to Cæsar. Musée	56 - de - la	Straight .	4 10 0	3 0 0
	d'Artillerie, Paris.		N. C.		
24	Shield; with head of Medusa	TA HE	('reception	tagal vit	24
	in high relief in the centre.	Winds !	Strates is to	4 10 0	3 0 0
400	Musée d'Artillerie, Paris.	revitab +	SPERIOTE	web it	71
25	Shield; with spiked centre, the	Barth Jag	Colon Allen	TO THE REAL PROPERTY.	
0.00	field divided by six ornamen-			4 10 0	3 0 0
4 4 6	tal bands. Musée d'Artillerie,	912 FO T	2000年1	- Stockeres	
0 0 0	Paris.			Salar I	
26	Shield; with armorial bearings	1 - 10 P	3000 0000	4 10 0	3 0 0
	in the centre. Musée d'Artil-	The state of the s	The same of the sa	100	0 00
00.0	lerie, Paris.	to men	0.52000	Secretary St.	
27	Shield. Musée d'Artillerie, Paris.	100		4 10 0	3 0 0
28	Dish; subject, Adam and Eve,	Server la	Series Series	4 10 0	3 0 0
0.0 8	with border of fruit and ani-	Airena b	colene .	STATE OF THE PARTY OF	1
29, 30	mals. Musée de Cluny, Paris.	James .	indian.	about 1	
20,00	"Flancarde," or piece of flank armour for a horse. Musée	the Edit s	A action	4 0 0	2 10 0
	armour for a horse. Musée d'Artillerie, Paris.	Blak h sk	der. Alle	I to got	
	W 221 tille 10, 2 11/10.			Sing	

No.	Description of Object.	Gilt.	Parcel Gilt.	Silvered and Oxydized.	Electro- Copper, Bronzed.
St. 30 31	N 4 . 2 . 5 . 5 . 5 . 5 . 6 . 2	£ s. d.	£ s. d.	£ s. d.	£ s. d.
31	Piece of horse armour, ornamented with the head of a Sphinx. Musée d'Artillerie,	TOTAL TO	itarol I	4 0 0	2 10 0
32	Paris.  An entire suit of armour, richly chased with figures and orna-	SA SO	AND LINE OF THE PARTY OF THE PA	25 0 0	15 0 0
33	ment. Musée d'Artillerie, Paris. Back of a cuirass, with five	Tenne to	do godes of over	3 0 0	2 0 0
	lines of foliated scroll ornament.  Musée d'Artillerie, Paris.	amiro I	tooldus.	Monaget;	H
34	Front of a cuirass; two heads	1 7 7 9 9 9		3 0 0	2 0 0
0.0 %	and an eagle underneath. Musée d'Artillerie, Paris.	do a T	p Abust la	Front m	12,18
35	Front of a cuirass, with two heads surmounted by an angel.  Musée d'Artillerie, Paris.	THE RESERVE	areas and	3 0 0	2 0 0
36	Front of a cuirass, with two heads surmounted by a castle.  Musée d'Artillerie, Paris.	E TO SOLD	Total Co.	3 0 0	2 0 0
37	Front of a cuirass, ornamented.  Musée d'Artillerie, Paris.	and D to	finally de	3 00	2 0 0
38	Front of a cuirass in an un- finished state. Musée d'Artil-	-	-	3 0 0	2 0 0
0.0 0	lerie, Paris.	1900 A S	ADDRESS OF THE PARTY OF THE PAR	2 0 0	1 50
39	Back of a steel saddle; subject, a Combat of Knights. Musée d'Artillerie, Paris.	Total Services	roban W	2 0 0	
40	A lock. Musée de Cluny, Paris.	-	-	1 0 0	0 15 0
41	A lock. Musée de Cluny, Paris			1 0 0	0 15 0 0 15 0
42	Ditto Front of a gorget; figure of			1 10 0	1 0 0
000	Minerva in the centre. Musée d'Artillerie, Paris.	Los Cours	aldiri ; k	A sheald.	
0 44 3	Helmet; Neptune in his Car.  Musée d'Artillerie, Paris.	ON - TO	neo-13	4 0 0	3 0 0
45	Helmet; Combat of Marine Deities. Musée d'Artillerie, Paris.	100 Th	biate bil	4 0 0	3 0 0
46	Helmet; Crowning a Warrior.  Musée d'Artillerie, Paris.	50 III. 10	bess Table	4 0 0	3 0 0
47	Helmet; Perseus delivering Andromeda. Musée d'Artillerie,	7.5	SHOW	4 0 0	3 0 0
48	Paris. Helmet; a Warrior on Horse-	-	1000	4 0 0	3 0 0
49	back. Musée d'Artillerie, Paris. Helmet; subject, the Decapita- tion of a Warrior. Musée d'Ar-	-	tons out	4 0 0	3 0 0
50	tillerie, Paris. Helmet; subject, two Genii	-	W. 2010	4 0 0	3 0 0
00	holding a Warrior by the Beard. Musée d'Artillerie, Paris	bad q	56 200	iz ; dek	
51	Helmet; various ornaments.  Musée d'Artillerie, Paris.	9 30 3 30 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	-	4 0 0	3 0 0
52	Helmet; subject, a Man attacking a Bear. Musée d'Artillerie, Paris.	2-3	in a m	4 0 0	3 0 0

	The state of the s	-	1	1	
	the martial			011	-
No.	Description of Object.	41:0	Parcel	Silvered	Electro-
Bancon	Description of Object.	Gilt.	Gilt.	and	Copper,
	the parameters are a		GIII.	Oxydized.	Bronzed.
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.0.	I A A A A A A A A A A A A A	£ 8. d	!. £ s. d	£ s. d.	£ s. d.
53	Helmet; subject, a Combat. On	Lauren Lie	-	4 0 0	0 0
	the crest is a Chimæra. Musée	STEP STATE		10200000	00
	d'Artillerie, Paris.		The state of the s		1
54	Helmet; group of a Warrior,	80 - 0	-	4 0 0	3 0 0
	&c. Musée d'Artillerie, Paris.	common	of other states		00
55	Helmet; from the suit known	- 0	A STATE OF	4 00	3 0 0
	as the "Armure aux Lions."	income of	No. of S		
-01 -	Musée d'Artillerie, Paris.	D) 1550	The let have	1	
56 to 58	preces, from the suit	_	_	10 0 0	7 0 0
	known as the "Armure any		TOTAL PARTY		
	Lions." Musée d'Artillerie,		ATTENDANCE OF		
	Paris.	THE THE	I Same	1777	
59	"Chanfron," or Armour for a		-	5 00	3 0 0
	norse's head. Musée d'Artil-		Line Mine	The street of the	
0.01	!erie, Paris.		In stronger	AN SHAP	
60	Helmet; subject, Venus and	-	7.00	4 00 8	3 0 0
01	Mars. Musée d'Artillerie, Paris.			Carlotte 1	
61	Helmet; subject, a Griffin's		100 100	4 0 0 3	3 0 0
co	Head. Musée d'Artillerie, Paris.			normal ann	
62	Helmet; subject, a Dolphin's	68 <del></del>	A TOTAL	5 0 0 3	10 0
63	Head. Museé d'Artillerie, Paris.		- Street Con	Control I	
00	Shield, by George Sigman, of	ne Tre	ni bonin	6 0 0 4	10 0
	Augsburg, 1552, called the		Barrana	arina I	
	"Augsburg shield." South		ansines.	74-11971	
64	Kensington Museum.		A CONTRACTOR	THE PERSON NAMED IN	
04	Reproduction of a large ivory	15 0 0	cuin -it-	111	_
	tankard, mounted in silver		Landson S	100000000	
9.013	gilt, German, 17th century		tention to	SARI BARON	
	work (fictile ivory and gilt		Arow ore	an sumain	
	metal). South Kensington Museum.			Maria I	
65		0 900 0	eef melese	of manual	
0.5	Reproduction of the above en-	30 0 0	Sel and organ	at Train	_
	tirely in metal, plated and oxydized.	C. Harrison	as A skyrol	1 1390	
66	77			20000	
00	sington Museum.	5 10 0	as both	2 0 0 1	10 0
67	TT	- 70 0	Country of	Tat sonto	
0,	sington Museum.	5 10 0	- 400	2 0 0 1	10 0
68		- 100	THE REAL PROPERTY.	- bronned	
	Moresque salver. South Ken- sington Museum.	5 10 0	No. of Concession,	2 0 0 1	10 0
69	C 7	6 10 0	E STATE OF		
	Italian, 16th century work.	6 10 0		2 10 0 1	10 0
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70		6 10 0	DEAT TO		
	Prodigal Son. South Ken-	0 10 0	918	2 10 0 1	10 0
	sington Museum.	120000000000000000000000000000000000000	五世 是 五世 日	Miles de l'A	
71	0 1	2 10 0	MARKET H		
	in relief. South Kensington	2 10 0		1 50 0	15 0
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72	DI. 11 . 0 -	2 10 0	10000000	7 - 0	11.0
	History.	100	20.00	1 50 0	15 0
73	A small Moresque plateau.	2 50	THE PERSON	20000	7.
	South Kensington Museum.	. 50	10 to	1 50 0	15 0
74	Tazza; subject, the Judgment		STATE OF	0 10 0 0	0.0
	of Solomon. South Kensington	Man artist	TOURSE SAN	2 10 0 2	00
. 1	Museum.	The same of	ACCES 125	THE PERSON NAMED IN	
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	to the later of the later and the later			C	

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No.	Description of Object.	Gilt.	Parcel Gilt.	Silvered and Oxydized.	Electro- Copper, Bronzed.
10000		0 0 1	0 - 1	0 - 1	0 1
75	Nautilus shell in metal mount- ings. Italian, 16th century work.	£ s. d. 5 0 0	£ s. d.	£ s. d.	£ s. d.
	South Kensington Museum.			CONTRACTOR OF THE PARTY OF THE	
79	A hunting horn in imitation of ivory, with gilt mountings.	3 0 0	6 0 0	4 0 0	3 0 0
80	Coll. A. Fountaine, Esq. A knife, with handle in imitation	1 0 0		10000 N	1
	of ivory, and blade gilt. Coll. R. Napier, Esq.			B. SECTION	1840083
81	A fork, ditto, ditto	1 00	1	_	_
82	A spoon, ditto, ditto	1 00	_		_
83	Stirrup in chased open work.	4 10 0	_	3 10 0	3 0 0
00	Italian, 16th century work.  Musée d'Artillerie, Paris.	THE REAL PROPERTY.			
84	Bowl of a tazza; subject, the Triumph of Neptune. Louvre,	-	1 50	0 15 0	0 10 0
85	Paris. Plateau in the style of the antique.	2 10 0	-	1 15 0	1 50
87	Salver. Venetian, 1530-40. Sou- lages Collection.	6 0 0	-	3 0 0	2 0 0
88	Ewer; original in gilt brass. Venetian engraved work, circa	6 0 0	-	4 0 0	3 0 0
	1530-40. Soulages Collection.				
89	Cistern or fountain. Flemish or	-	-	_	-
	German work, circa 1400-50.		STOUTH	Section 1	80
	Soulages Collection.	100023		00 _0	0 10 0
90	Small base of pedestal. Italian cinque-cento work. Soulages Collection.	To Top of the last	Const. of the const.	an Maria	0 10 0
91	German hunting horn, the ori-	_	-	2 0 0	1 10 0
31	ginal in wrought iron, circa 1500. South Kensington Mu-	To Street Street	THE SECOND	P. U.S.	
92	seum. A pair of fire-dogs. Italian,	-	-	-	30 0 0
02	circa 1570. Soulages Collection. Door-knocker; original in	100	-		4 0 0
93	bronze. Italian work, circa		1000000		63
0	1560. Soulages Collection. Ewer, with dragon-shaped han-	6 0 0	-	4 0 0	3 00
94	1 Ale Soulages Collection.	The state of the s	10000	1913	1 00
95	Bronze hand-bell. Italian work, date 1561. Decorated with				1 00
	zones of arabesque ornaments	- A	1	189504	
	of arms: inscribed in a band		1000		1
	1 round the upper part "10'	10 12 10 10 10 10 10 10 10 10 10 10 10 10 10			
	Jacobus Malhabia MDLAL		1	-25000	1, 00
96	1 Small Italian bronze hand-bell.	1 - 1	-		1 00
	Cinque-cento period ; deco- rated with arabesque orna-	A STATE OF THE PARTY OF THE PAR	o partoly	Bass	4 61
	ments acanthus leaf mould-		4 33 5595	data Tana	24
	ings, &c. Inscribed around	The same of the sa	South S	molom in	91
	the upper part, "Pulsa meo servus voco lipo mano tuos."		1 - 35 6-	Solomen.	82 I
	Soulages Coltlecion.	1			
	Donages Conceions	1 194 9 10			

No.	Description of Object.	Gilt.	Parcel Gilt.	Silvered and Oxydized.	Electro- Copper, Bronzed
97	Circular bronze inkstand, or perfume burner. Florentine quattro-cento work. Soulages Collection.	£ s. d.	£ s. d.	£ s. d.	£ s. d. 3 0 0
98	Triangular pedestal. Soulages			1 2000000	3 0 0
99	Candlestick; original in bronze. Statuette of an Amorino bearing a vase on his shoulders, supported on a triangular open strap work pedestal, ornamented with cherubs' heads and sea horses at the angles, circa 1570. Soulages Collection.		A decent	Tables - Carrier	2 0 0
100	Large round-based candlestick. Italian work, circa 1480–1500, Soulages Collection.	Sparke. S Messe) be	ead Tont	To got	3 0 0
141	Thirty-one pieces of ornamental gun furniture. Musée d'Artillerie, Paris.	SHOTTONS SAND	alari anai ite Masses dans passi	10 0 0	7 00

### PLASTER and FICTILE IVORY CASTS, &c.

Number.	Number. Description.		Price.		
0 300	and production should about the bound of the	£	s.	d.	
76	Casts from 6 ivory carvings by Fiammingo, in frame.	1 1	10	0	
0 1000	South Kensington Museum.	1			
77	Cast of a rilievo in marble, the Virgin and Child.	0 1	15	0	
0 200	Italian quatro-cento work, attributed to Mino da Fie-				
0 750	sole. South Kensington Museum.				
78	Cast of marble vase, antique Roman work, from Mr. Ro-	1	0	0	
	ger's collection. South Kensington Museum.				
78*	Plaster cast of ditto	0 1	2	0	
O CER	For 79 to 85, see page 31.	100			
86	Copy of a chimney-piece, by the Brothers Lombardi, in	50	0	0	
	imitation of the original stone carving. Soulages	N 6.39			
PARTIES.	Collection.	2 00			
87	Plain plaster copies of ditto	35	0	0	
1220200000	For 88 to 100, see page 31 and above.		58 3	1	
101	Sexagonal Box, or Coffret, Italian work. Musée du	1	0	0	
	Louvre, Paris.				
102	Oblong Box, with pointed roof. Musée du Louvre, Paris.	1	A SAR	0	
103	Oblong Box. French work. Musée du Louvre, Paris -	0 1	Section 2	6	
104	Oblong Box: full-length figures of Saints. Musée du	0 1	18	0.	
	Louvre, Paris.				
105	Oblong Box: flat carvings of dancing figures, &c.	0 1	10	0	
	French work. Musée du Louvre, Paris.	130			
106	Oblong Box, small. French work. Musée du Louvre,	0	7	6	
A 100 100	Paris.		101		
107	Statuette of Virgin and Child, holding a book. Musée	0 1	12	6	
	du Louvre, Paris.				
108	Statuette of Virgin and Child (smaller size). Musée du	0 1	10.	0	

Number.	Description.	Price.
		£ s. d.
109	Large Triptych: subject from the New Testament.	1 10 0
00 6	The outer part is a seated figure of the Virgin and Child; when opened the Triptych is seen. Musée du Louvre, Paris.	oiQ to
110	Leaf of Diptych. Gothic work. Musée du Louvre, Paris.	0 4 6
0 111 8	Tablet: figure of a Saint holding an inscription. Musée du Louvre, Paris.	0 3 0
112	Tablet: figure of a Saint holding a book. Musée du Louvre, Paris.	0 2 6
113	Tablet: Virgin and Child, a Saint on each side under canopies. Musée du Louvre, Paris.	0 2 6
114	Tablet: Crucifixion and Entombment of Christ. Musée du Louvre, Paris.	0 2 6
115	Tablet : Death of Mary. Musée du Louvre, Paris	0 2 0
116	Roman Dyptych: Muses and Poets (deeply carved).  Musée du Louvre, Paris.	0 12 6
117	Top of Mirror Case. Musée du Louvre. Paris	0 2 6
118	Top of Mirror Case (smaller size). Musée du Louvre, Paris.	0 1 0
119	Twenty-four rude Carvings of Saints and Kings, from a casket in Musée de Cluny, Paris.	0 12 6
120	Horn in three pieces. Musée de Cluny, Paris -	0 10 0
121	Christ seated in a niche, from a carving in stone. Musée	0 12 6
	de Cluny. Paris.	012
122	Five casts of Bacchanalian and other subjects The series	0 10 0
Market Commence of the	Tom Itoly calvings by Ostal. Musee au Sci-1-	2 10 0 0 10 6
7.00	Louvre, Paris.	
123	Cast from a Rapoir : subject, a Man drinking. Musée	0 4 0
124	du Louvre, Paris.	-
124	Cast: Child learning Music. Musée du Louvre, Paris -	0 4 0
126	Cast: Figure of a Man. Musée du Louvre, Paris	0 4 0
120	Cast from a Powder Horn: subject, "a Labour of Hercules." Musée du Louvre, Paris.	0 4 6
127	Cast Cupid halding a Trident M ( 1:7 )	1
128	Four Naiads or Nymphs, by Clodion, representing the four chief rivers of France	0 4 6
0 0 0	senting the four chief rivers of France. Singly	0 15 0
	Musée de Cluny, Paris. Singly -	0 4 0
0 129	Figure of Venus on the Sea. Musée du Louvre Paris -	0 5 0
130	Boy and Foliage. Florentine School	0 5 0
	A long that was discussed an experience This pay in placing	-

List of Casts supplied by D. Brucciani, 5, Little Russell Street, Covent Garden, W.C.

N.B.—These Casts are exhibited in the Educational Department of the Museum.

Three shillings extra for packing must be paid on all amounts of and under 1l., and 15 per cent. on amounts above that sum.

0 010	I.—THE FIGURE.	e e	1
8 7 0	(a) well along the state of	2 0.	u.
1614 453	Fighting Gladiator. Louvre Discobolus of Myron. British Museum	5 0	0
1613	Discobolus of Naucydes. Naples Venus de Medici. Florence	5 0	0
	remas de medici. Florence -	4 0	0

Number.	Description.	P	rice.	
Ama		£	s.	d
454	Statue of Dancing Faun. Florence			0
498	Dancing girl, with wreath	0		0
460	Statuette of Apollo. British Museum		12	
459	Bronze Hercules. British Museum		10	0
455	Torso of Venus. British Museum	0	8	0
	VANAMA AR-AS	Ĭ	ŭ	
	(b)			
1615	Bust of Apollo. Rome	0	15	0
1616	Bust of Venus of Milo. Louvre, Paris		15	0
1617	Bust of Diana robing. Louvre, Paris	0	10	6
457	Bust of Diomede. British Museum	0	10	0
463	Bust of Clytie. British Museum	0	10	0
458	Bust of the young Augustus. Rome	0	6	0
461	Mask of Moses. Michel Angelo. Rome	0	5	0
462	Mask; Child of Niobe. Florence	0	3	0
462A	Another Florence	0	3	
463	Mask of a child (nature) Another	0	2	6
463A	Another	0	2	6
TOOK	House, those the Villa Mades, Money	0		
	con A liberty (c) por reaching to those to be		175	
	est-ar served of pilaster, from Vida Abelia, Krane			
452	Anatomical figure, by Houdon		10	
464	Foot of Farnese Hercules. Naples	0	5	(
464B	Hand of St. Peter Hand, with scroll (antique) Hand, with stick	0	2	6
464c	Hand, with scroll (antique)	0	2	(
464D	Hand, with stick	0	118	*
464E	Hand, female, from nature Hand (anatomical)	0	1	
464F	Hand (anatomical)	0	1	
464G	Foot of the Laocoon (right). Rome	0	1	-
4641	Foot of the Venus de Medici (right and left). Florence,		1	6
	each.			
464K	Foot from the antique (male) Foot (anatomical)	0	1	•
464L	Foot (anatomical)		1	-
1626	Anatomical arm Anatomical leg	0	3	6
1627	Anatomical leg	0	3	
1628	Cast of leg from nature	0	5	
1629	Cast of an arm from nature	0	4	(
1023	Cast of all arm from flattic	U	*	1
	and from the Carbedon at (b)			
A,B,0	Three anatomical figures of animals	1	1	1
465	Horse's leg, from nature	0	4	1
465A	Another	0	4	6
466	Greyhound's leg, from nature	0	2	-
466A	Another	0	2	
467	Another Head of a lion, from nature Head of a lioness	0	10	
468	Head of a lioness Head of a goat	0	7	3
469		0	3	-
1618	A horse	0	5	-
1619	1 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	0	5	-
1620	A cow A dog -	0	3	-
1621	The state of the s	0	5	,
1622	A lion	0	3	
1623	A goat	0	5	5
1020		0	9	(
8.100	Parl Carlo Davido Carlo La Tanana Clin			
1624		2		
	Florence.		\$40	

Number.	Description,	P	rice	•11.7
N 10 3		£	s.	d.
497	Portion of Panathenaic frieze, from the Parthenon.	0	18	0
497A	Ditto ditto -	0	18	0
0 01 0	- mount Additi Sastron Is when			
0 0	II.—ORNAMENT.			
	(a) Greek.			
0 01	· · · · · · · · · · · · · · · · · · ·	0	6	0
347 492A	Section of frieze, from the Erectheium, Athens - Enriched moulding (Echinus, from the Erectheium) -	0	5	
495 495	Stele top, from the British Museum -	0	4	
495A	Ditto ditto	0	4	0
1634	Scroll, from the Choragic Monument of Lysicrates	0	4	0
0 8 9	(Athens).			
0 8 9	Ch Power			
	(b) Roman.		•	0
471	Large scroll, from Trajan's Forum	4 3	0 10	0
473 474	Pilaster, from the Villa Medici, Rome	1	5	0
1631	Nest of scroll of pilaster, from Villa Medici, Rome -	0	15	0
1630	Nest of the Florentine scroll, with the swan -	0	10	6
1540	Centre rosette, from Trajan scroll	0	7	6
344	Rosette from the Capitol, Rome	0	4	0
345	Another	0	4	0
346	Rosette from the cloisters of Sta. Maria del Popolo. Rome	0	3	0
342	Small Acanthus scroll -	0	6	6
490	Small Acanthus leaf, Temple of Minerva Chalcidica -	0	6	0
490A	Small rosette, from the tomb of Scipio	0	1	6
490B 491	Another	0	5	0
492c	Leaf moulding, Temple of Mars Ultor	0	5	0
492D	Enriched moulding, from the upper cornice of pedestal of	0	5	0
0 6 0	Trajan's Column.			
493	A rosette from the Capitol	0	4	0
494	Another rosette	0	4	0
	(c) Byzantine.			
1635	Panel from the Cathedral at Bonn	0	4	0
1636	Piece of architrave from St. Denis, Paris		10	0
1637	Iron scrollwork hinge, Notre Dame, Paris		12	0
1638	Another portion	0	7	0
	(d) Gothic.			
1639	Spandril from Stone Church, Kent	1	0	0
1640	Capital ditto	0	7	6
1641	Small carved panel, tracery	0	3	0
1642	Another	0	3	6
485	Moulding boss, from St. Stephen's, Westminster -	0	4	0
486	Ditto ditto	0	4	0
487	Finial, from Lincoln	0	3	6
488	Capital, from Temple Church -	0	7	U
	(e) Saracenic.			
1643	A panel from the Alhambra	0	3	6
1644	Another	0	3	6

Number.	Description.	Price.
A La . S.	The same special state of the same special s	
0 6 9	(f) Renaissance.	£ s. d.
1645	Panel, from the Martinengo Tomb, Brescia, with arabesques and figures.	1 10 0
1625	Panel, another, from ditto	1 10 0
475	Pilaster, from Florence (cinque-cento)	1 1 0
475A	Lower portion of Florentine pilaster -	0 7 0
475B	Middle portion of ditto	$\begin{array}{cccccccccccccccccccccccccccccccccccc$
475c	Upper portion of ditto	0 10 0
1647	Pilaster, from Notre Dame, period of Louis XV.  A portion of the architrave (with eagle) of the Bronze	0 15 0
481	Gates of the Baptistery, Florence, by Ghiberti.	0 10
482	Another with squirrel	0 15 0
483	Egg-plant and pomegranate, Ghiberti Gates	0 15 0
349	Pomegrapate portion of the frieze of the Ghiberti Gates	0 6 6
484A	Pomegranate portion of architrave of Ghiberti Gates -	0 5 0
484B	Egg-plant portion of ditto -	0 5 0
484c		0 5 0
1542E	Pilaster from tomb of Louis XII.	0 5 0
1543F	Another	0 5 0 0 5 0
476A	Another	0 5 0
476B	Another	0 5 0
476c 476D	Another	0 5 0
489	Acanthus leaf, from St. Eustache, Paris	0 4 0
1646	Acanthus leaf, from St. Eustache, Paris Panel, from Chateau d'Anet, with cartouche	0 4 0
496	Diamond rosette, Brescia	0 3 0
477 478	(g) Modern Renaissance.  Pilaster, from the Madeleine Gates, Paris Portion of pilaster from the Madeleine (from the bronze of Triqueti). Modern French.	0 12 0 0 12 0
478a	A section of the same	070
478A	Portion of pilaster, from the Madeleine	0 3 0
478B	Ditto ditto	0 3 0
478c	Ditto ditto	0 3 0
478D	Ditto ditto	0 3 0
	(h) Fruit, &c. from Nature.	22,30
2111	Group of blackberries cast from nature	0 15 0
2112	Ditto apples ditto	0 7 6
2113	Ditto ditto (different) ditto ditto	0 7 6
2114	Ditto pears ditto	0 7 6
2115 2116	Ditto vine ditto	0 7 6
2118	A bunch of grapes ditto	0 7 6
2121	The second of the control of the second of t	2108
to	15 casts of various fruit from hature	1 10 0
2135	supply thousand works the cold from the substitution of the substi	1
2136	Bust of Homer British Museum	
2137	Bust of Caracalla. British Museum	0 11 0 0 15 0
2138	Bust of Caractina. British Museum	1 5 0
2139	Bust of Ajax with helmet Bust of Achilles with helmet	1 1 0
2140	Bust of Niobe. Gallery at Florence	1 1 1 0
2141	Bust of Aughter of Niobe. Gallery at Florence	0 7 6
2142	Dust of daughter of allower of the state of	The state of the s

Number.	Description.		P	rice	N.e
			£		d.
2143	Cast of the Head of the statue of	David, by Michael	5	5	0
O OT I	Angelo, from the cast recently pre Kensington Museum by H.R.H. t	he Grand Duke of			-
2144	Tuscany. Florence. Bust of daughter of Niobe. Gallery	at Florence -	0	7	6
2145	Venus de Milo. Museum of the	Machine reduction		12	0
0 7 0	Louvre.	Full size -	5	5	0
2146	Diana robing	Machine reduction		12	0
6 C C	I Was almost the same word	Full size	5	5	0
2147	Statue of a Roman in character of Mercury, called "German-	Machine reduction	0	15	0
	"icus." Museum of the	Full size	5	5	0
有 超 0	T	STORES BELLEVILLE			
2148	Jason. Museum of the Louvre - {	Machine reduction		15	0
	Transcant of the Hourt	Full size	5	5	0
2149 2150	venus (small). I ownley Collection,	British Museum -		10 10	0
0 2130	Bust of Augustus. The original in Greek work, in the possession of J	C Robinson Esa	0	10	0
0 8 0	(moulded for the first time).	. C. Itobinson, Lisq.			
2151	Cast of a Bas-relief in marble : a	Roman Triumph.	0	7	0
0 7 0	Italian cinque-cento work; the or Museum, Dresden. Moulded by	riginal in the Royal			
0 2 0	Museum, Dresden. Moulded by	permission of the			
0 6 0	Saxon Government for the Science	ce and Art Depart-			
2152	Cast of a Frieze from the front of	a " Cassone." Ita-	1	10	0
0 1 0	lian cinque-cento work. The	original in carved	1	10	
9 8 0	chesnut-wood. South Kensington	Museum.			
2153	Cast of a Statuette of the Virgin	in marble. 14th	0	7	0
	century Bohemian work; the or of Carlstadt, near Prague.	iginal in the castle			
2154	Bas-relief: the Deposition from t	he Cross Dated			
0 01 0	1522; from the original by Veit				
	seum at Dresden. Moulded for th	ne Science and Art			
9 7 0	Department by permission of the	ne Saxon Govern-			
2155	ment. Bust of Frederick, Duke of Saxony	The enisinal in	4	TA.	
2100	bronze in the Royal Museum	Dresden Moulded	1	1	0
0 0 0	bronze in the Royal Museum, for the Science and Art Departm	nent by permission			
	of the Saxon Government.				
2156	Cast from an antique Roman Altar	. The original in	1	_	
	the Museum at Dresden. Mould	ed for the Science			
# GE U	and Art Department by permiss Government.	ion of the Saxon			
2157	Portrait medallion (female). The	original in terra-	0	10	0
0 1 0	cotta, exhibiting traces of painti lours; antique Roman work, in the	ng in natural co-		10	U
8 7 9	lours; antique Roman work, in th	ne Royal Museum,			
0 7 0	Dresden. Moulded for the Scien	ice and Art De-			
2158	partment by permission of the Saxo Portrait medallion (male). The orig	on Government.		10	
0 00 0	exhibiting traces of painting in n	atural colours: an-	0	10	0
	tique Roman work, in the Royal	Museum, Dresden.			
0 13 0	Moulded by permission of the S	axon Government			
2159	for the Science and Art Departmen	it.			
2109	Cast of the base of a candelabrum. The original of antique Roman work in the Royal Museum, Dres-				0
0 1 1	den. Moulded by permission of t	he Savon Corres			
O I I	ment for the Science and Art Depa	artment.			
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### BRITISH MUSEUM SCULPTURES,

Moulded by D. BRUCCIANI, Formatore to the Trustees.

The whole of the casts of Sculptures, &c. produced for the Trustees of the British Museum may be obtained through Mr. George Wallis, Agent to the Science and Art Department for the sale of Official Photographs and Reproductions. A separate catalogue of these works may be had (gratis) from the clerkattendant in the Photograph and Reproductions Room, South Kensington Museum.

The Publications of the Arundel Society for promoting the Knowledge of Art, 24, Old Bond Street, London.

Secretary, John Norton, Esq.

Agent at the Science and Art Department, South Kensington Museum, Mr. GEORGE WALLIS.

The collection of specimens exhibited in the Photograph and Reproductions Room of the Science and Art Department fully illustrates the nature of the operations of the Society, the publications of which may be obtained on payment of an annual subscription of one guinea, subject to the following:—

Rule 3.—"Newly subscribing members shall have the option of dating their membership from any preceding year of the Society on payment of the annual subscriptions from such preceding year downwards, and shall thereupon become entitled to all the annual publications of the Society during the period to which subscriptions extend, provided that copies of such publications remain in hand."

The circulars, &c. of the Arundel Society, containing full particulars of the whole of the publications, with prices to members and strangers, rules, &c. may be had from the clerk-attendant in the room, to whom subscriptions may be paid. The publications due for such subscriptions will be forwarded in due course by the Society.

### Preparing for Publication.

### Photographs of Original Drawings by Raffaelle and Michael Angelo.

It is intended to procure, if possible, photographs from all the original drawings and cartoons of Raffaelle and Michael Angelo, known to be in this

country, and to issue them for public use.

The most important, and, indeed, the most extensive collection of these precious works in existence is that of the University of Oxford. The drawings comprised in it (236 in number) formed part of the celebrated collection of Sir Thomas Lawrence, which was offered as a whole to the Government, but declined. The Lawrence collection was ultimately dispersed, with the exception of some portion of the drawings of Raffaelle and Michael Angelo, which, after the most strenuous efforts of various lovers of art, were purchased by private subscription for the sum of 7,000l., of which Lord Eldon alone subscribed the munificent sum of 4,000l., and were presented to the University of Oxford. Another portion of the works of these two great masters passed at the same epoch into the collection of His Majesty the King of Holland. On the occasion of some repairs being made in the University galleries, necessitating the temporary removal of these drawings, the opportunity appeared favourable to have them photographed, and an application from the Department for that purpose was at once liberally responded to by the University authorities.

Besides these, photographs of the original drawings by Raffaelle in the Royal library at Windsor have been recently taken at the expense of His Royal Highness the Prince Consort, and the negatives presented to the Science and Art Department of the Committee of Council on Education, for public use.

It should be understood that the South Kensington Museum does not attempt to form a permanent collection of original drawings by ancient masters; this being among the objects of the British Museum.

It is hoped that private possessors of original drawings, by Raffaelle and Michael Angelo, in this country will allow them to be copied by photography for the use of the public.

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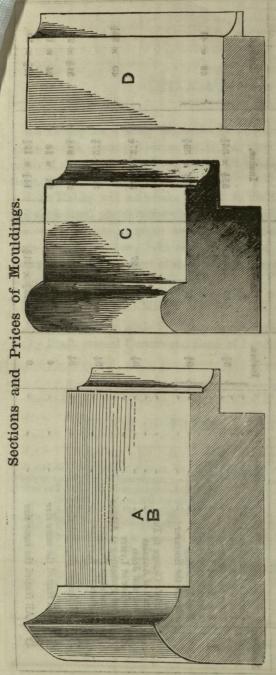
SOUTH KENSINGTON MUSEUM.

Table of Measurement for Frames, &c. for Photographs of Cartoo		Page
	ns -	- 3
Prices of Frames for Photographs of Cartoons  Mounts and Portfolios for ditto		- 5
"Stretching and Varnishing ditto Roller and Varnishing ditto	100	6
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### Table of Measurement of Frames

AT HAMPTON COURT, REPRODUCED FOR CARTOONS OF RAFFAELLE PHOTOGRAPHS

-	Portfolio.	Inches.	1	58 × 41	40 × 28½		31½ × 22	24 × 19	10\$ × 10
	Extreme of Mount.	Inches.	55½ × 38½	473 × 383	38 <u>1</u> × 27 <u>1</u>	32½ × 27½	293 × 214	23 × 18	144 × 124
	Sight of Frame.	Inches,	55 × 38	47 × 38	38 × 27	32 × 27	$29\frac{1}{4} \times 20\frac{3}{4}$	22½ × 17½	13½ × 11¼
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THE POTTER OF THE	Subject.		Christ's Charge to Peter Death of Ananias	Peter and John Sacrifice at Lystra Miraculous Draught Paul Preaching Elymas the Sorcerer	Christ's Charge to Peter Death of Ananias Peter and John Saorrifee at Lystra	Paul Preaching at Athens Miraculous Draught Elymas the Soreerer	All framed the same size	All framed the same size	All framed the same size
	Series of	Carrooms	Number.	1	9	i	က	4	70



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# OF FRAMES AND MOUNTS FOR PHOTOGRAPHS OF THE CARTOONS BY RAFFAELLE AT

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## PRICE OF MOUNTS AND PORTFOLIOS FOR THE CARTOONS.

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1 0 M	Pattern,	* * * ***
ishing.	Set of Seven. Extreme Size.	Inches. 55½ x 38½ 47½ x 38½ 88½ x 27½ 32½ x 27½ 27 x 18 20 x 15 12 x 10
Mounting and Varnishing.	Set of Seven.	8 8. d. 1 8 0 8 0 19 3 0 12 3 0 9 4
Mou	Each.	36 0 0 0 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
	Margin,	4 4 4 4 6 4 6 4 6 4 6 4 6 4 6 4 6 4 6 4
10	Number of Subjects.	400000
27	Series of Cartoons,	Number.  2  4  5

## PRICE OF MOUNTING THE CARTOONS ON CLOTH AND ROLLERS.

Series of Cartoons.	Each.	Set of Seven.	Extreme Size.
Number,	# 0 0 0 0	1 2 2 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6	Inches, 55½ × 38½ × 38½ × 38½ × 27½ × 27½ × 18
4 10	0 1 1	0 7 7	12 × 10

PRICE OF FRAMES, MOUNTS, STRETCHERS, AND ROLLERS FOR PHOTOGRAPHS OF STUDIES FROM THE CARTOONS, ORIGINAL DRAWINGS, ENAMELS, IVORY CARVINGS, CRYSTALS, ETC. IN THE LOUVRE, PARIS, AND THE BRITISH MUSEUM; PORTRAITS IN THE PRINCES' CHAMBER, WESTMINSTER; WINDSOR CASTLE; AND SOUTH KENSINGTON MUSEUM.

FRAMES FOR STUDIES FROM THE CARTOONS. (Page 10, Official Price List.)

				den	-143		1
Extreme of Mounts.	Ins.	23½ × 29½		294× 404	403 × 404		Africana Africana
Card Mount.	s. d.	3 8	# 15 m	0 9	11 4		,
Paper Mount.	s. d.	1 4		2 3	8 8		
Extreme of Frame.	Ins.		27 × 33 J	$\begin{vmatrix} 34 & \times & 45\frac{1}{2} \\ 34 & \times & 45\frac{1}{2} \end{vmatrix}$	- 453 × 45½	,	1
Frame for Mounts.	s. d.	'	9 2	- 17 8		Date Talmen	200000000000000000000000000000000000000
Frame for Stretcher.	- 7	s. 8.	1	13 3		cI c	
Pattern.	1	*	**	ζ A*	B*	- *A	
Stretched and Varnished.		s. d.	4 0		+	7 8	-
Cloth mounted, and Boller		s. d.	3 8		× ×	7 4	
Margin.		In.	23		다. 당	33	
Rotation No.			726, 728 to 734; 736 to 742; 744	to 753; 764, 765	735	727.743	

7

FRAME FOR PHOTOGRAPHS FROM ORIGINAL DRAWINGS BY RAFFABILE, CRYSTAL AND OTHER OBJECTS OF INTEREST FROM THE LOUYRE, PARIS. (Pages 11, 12, 16, 17, 18, 19, Official Price List.)

Rotation No.	Pattern.	Paper Mount.	Card Mount.	Frame.	Pattern. Mount. Mount.
1 to 33, 109 to 254 •	*A	4d.	7d.	3s. 6d.	4d. 7d. 3s, 6d. $20\frac{1}{2} \times 15\frac{1}{2}$

see page 4, this List.

FRAME FOR PHOTOGRAPHS FROM OBJECTS IN THE BRITISH MUSEUM BY ROGER FENTON. (Pages 22, 23, 24, Official Price List.)

l se se	14c
Extren of Fran	Ins. $20\frac{1}{2} \times 1$
Paper Card Frame, extreme Mount. Mount.	3s, 6d. 20½×15½
Card Mount.	44. 74. 3
Paper Mount.	4d.
Pattern.	D*
Rotation No.	1,101 to 1,224 -